

# ARCHITECTURE

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APRIL 1948

Bryder

# the first really new Portable Radios

## Exclusive DIAL-IN-HANDLE

Easier to read...Easier to tune

Meet the *new all through* Motorola Sporter. It's a brilliantly modern design with all controls in thumb's reach while you're carrying it. Motorola Portables are famed for ability to bring in hard-to-get stations with big volume and beauty of tone. Now in the *new all through* Sporter you have a handsome cabinet of woven fabric, permanently coated with clear, durable plastic. Its beauty is breathtaking! A **\$49.95** best buy at only

Five tubes (with rectifier), Tuned RF Section,  
3 Gang Condensers. AC/DC or Battery operated.



### AMERICA'S FAVORITE PERSONAL PORTABLES

The Playmate Jr. is the glamour baby among personal radios. Tiny, beautiful to look at! A midget with the rich, full voice of a giant. Battery or AC/DC. A best **\$39.95** buy at only . . .

Prices slightly higher in the south and west.  
Batteries Extra on All Portables

Model 58L11 . . . an all star performer in a marvelously compact moulded plastic cabinet. Two-tone retracting handle. Fully enclosed aerial. Battery or AC/DC. **\$29.95** A best buy at only . . .

Model 48L11 . . . same as above but battery operated only. A best buy **\$19.95** at only . . .

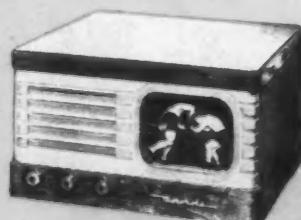
**Motorola**  
**PORTABLES**

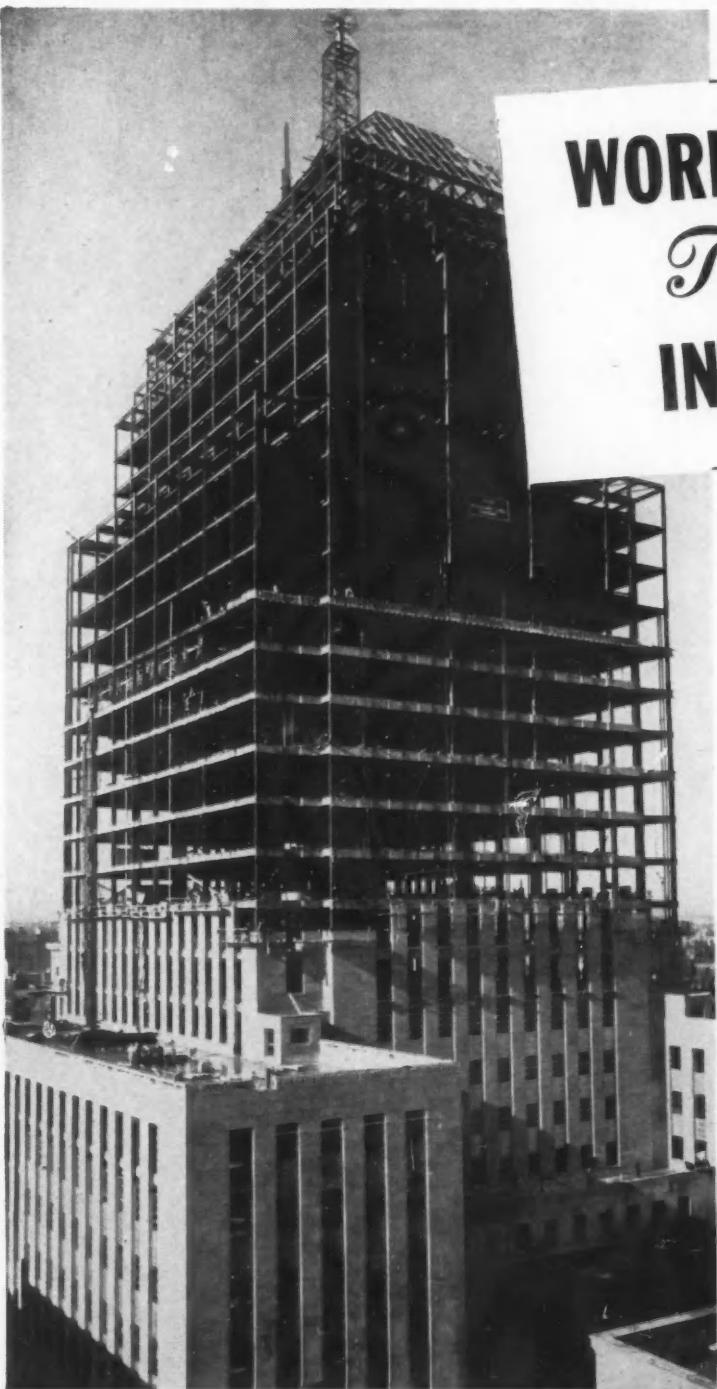
Look in Your Classified Phone Book for the name of your nearest Motorola Dealer.

MOTOROLA INC., 4545 AUGUSTA BLVD., CHICAGO 51, ILLINOIS

### MOTOROLA TELEVISION

Before you buy, see and hear the sensational Motorola *Golden View!* The picture is big, bright, and clear. Amazingly simple to operate, at only \$179.95. It is America's Best Buy in Television. (Aerial and installation additional.)





# WORLD'S LARGEST *Thermopane* REG. U. S. PAT. OFF. INSTALLATION

John Hancock Mutual Life Building being glazed with 16,205 L-O-F Glass Insulating units for greater comfort, clearer vision. Architects and engineers for Boston's newest skyscraper chose *Thermopane* for all windows because it is the most modern glazing material available.

Providing year-round insulation, *Thermopane* is composed of two or more panes of glass, separated by a hermetically sealed air space. Its advantages include: more accurate and economic control of air conditioning equipment . . . reduced heat loss through glass . . . minimization of roomside condensation with controlled humidity and temperature . . . reduced sound transmission . . . and, of course, greater comfort. Because of *Thermopane*'s metal-to-glass seal, dirt and moisture cannot enter the air space.

*Thermopane* is available through L-O-F Glass Distributors. Over 60 standard sizes facilitate its use in the windows of both new and old buildings.

Complete information available upon request. Libbey·Owens·Ford Glass Company, 2348 Nicholas Building, Toledo 3, Ohio.

• Every window opening in the 26-story, completely air-conditioned John Hancock Mutual Life Insurance Building in Boston is being glazed with *Thermopane* to provide maximum air conditioning efficiency. Architects: Cram & Ferguson, Boston. General Contractor: Turner Construction Co. Glass furnished by Boston Plate & Window Glass Co.



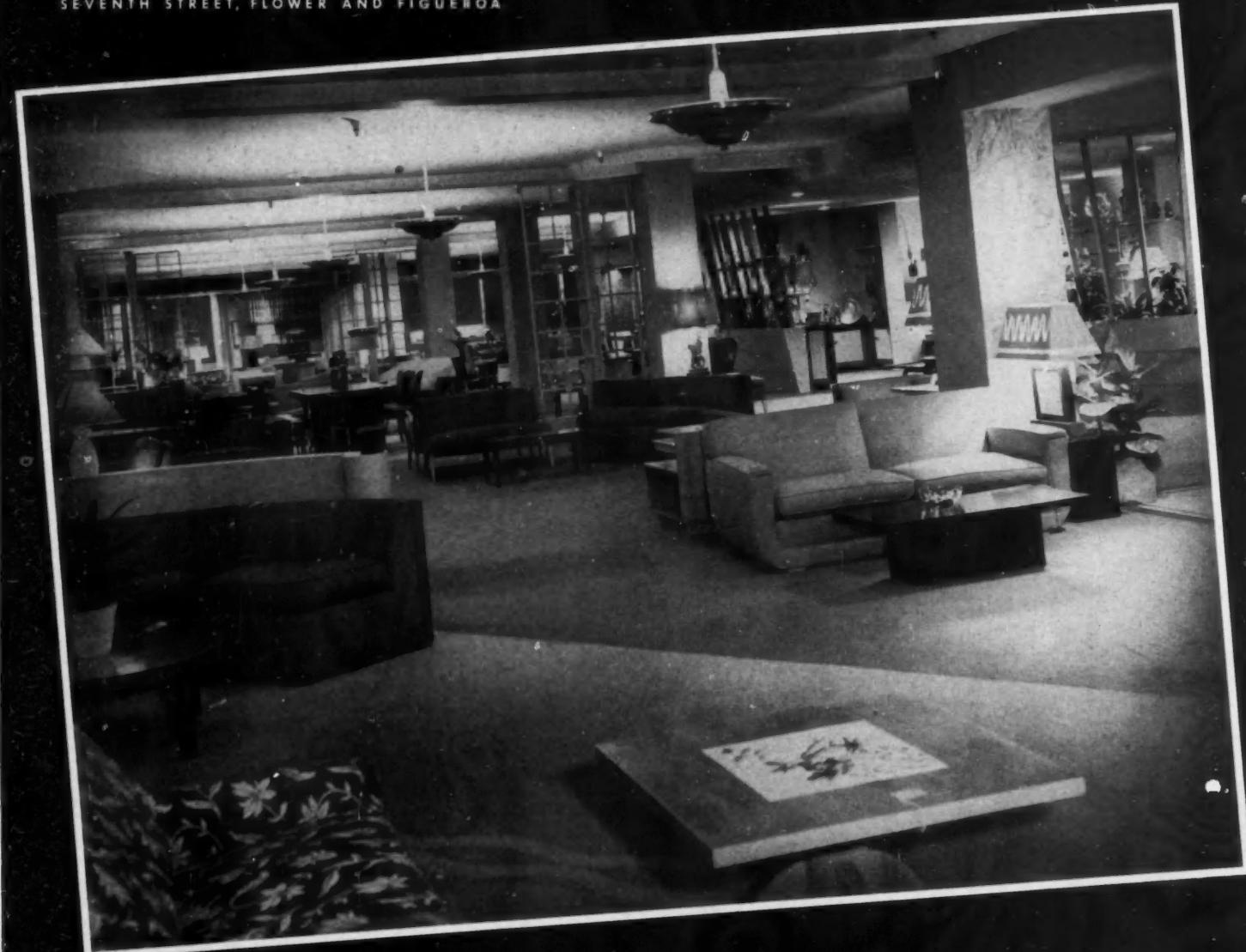
**LIBBEY·OWENS·FORD**  
*a Great Name in GLASS*

ONLY LIBBEY·OWENS·FORD MAKES *Thermopane*



# BARKER BROS.

SEVENTH STREET, FLOWER AND FIGUEROA



## *Barkers Modern Shop*

LARGEST IN THE WEST. A BLOCK-LONG SHOP DEVOTED TO  
CONTEMPORARY FURNITURE FROM THE BEST SOURCES  
IN THIS COUNTRY AND ABROAD; PRESENTING A WEALTH  
OF IDEAS FOR YOU TO SEE AND ENJOY... FIFTH FLOOR

**Sackcloth and Ashes Department**—On the basis of the latest reports, it would seem that, unfortunately, in the March presentation of fabrics we scrambled a few credits. Therefore, shamed-faced apologies herewith extended to designs misnamed and designers unsung:

pages 32 and 33—The large cut identified as "Textile" should be credited to Trude Guermonprez of Black Mountain, N. C.

page 22 (bottom)—The Brunschwig & Fils fabric should be credited to Don Smith who also designed the uncredited Brunschwig & Fils fabric on page 37.

page 38 (left)—The "Leaf" design for Goodall Fabrics, Inc. should be credited to Ivan Bartlett.

A minor error but, in order to be completely shrived, Robert L. Coslette and Associates tells us that the Ruth Reeves "Maya" for Morley-Fletcher, Ltd. was shown slightly sideways.

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# arts & architecture

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## CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

*Editors note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes the item about it on the coupon which appears on page 45, and give your name, address and occupation. Return the coupon to Arts & Architecture, and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program of the magazine. Items appearing for the first time this month are set in bold-face type.*

### APPLIANCES

- (469) Coolerator Company: Brochures unusually well designed, engineered 8½ cubic foot refrigerator; gives maximum storage space, including 40# built in frozen food locker, 5 ice trays; also 15 cubic foot heavy duty home food freezer; thermostatic controlled temperature 5 degrees below to 5 degrees above zero; includes 5 year food insurance policy; both used in CSHouse Number 18.

- (364) Ecko Products Company: Data, information splendidly designed, weighted kitchen tools, knives, canopeners; also pressure cookers; these belong in contemporary kitchens, are used in all CSHouses.

- (480) Electrocáp Mold Company: Folder new inside domestic gas-fired incinerator, Gar-Disposal; neatly designed, baked enamel finish; 32½" high, 20" deep, 20" wide; uses dehydrating downdraft action, eliminating all garbage, rubbish with no odor; A. G. A. approved; worth study.

- (470) Health-Mor, Inc.: Brochures, full information Filter Queen vacuum cleaner, exclusively merit specified for all CSHouses; no bag—instead cellulose filter in spacious metal container; empties easy as waste basket; 42 ounce wand and full set accessories, including paint sprayer and waxer; efficient, sensible.

- (61) Ingersoll Steel Division, Borg-Warner Corporation: Brochure (16 pages) new Ingersoll Utility Unit providing kitchen, laundry, bathroom, heating, plumbing, electrical lines; installation, specification data.

- (472) Kaiser-Fleetwings Sales Corporation: Brochure, full information new automatic food waste pulverizer; odorless, clog-proof, safe; disposes of bones, fruit pits, fibrous foods, fits sink drain; manufactured in west and readily available; used in CSHouse Number 18.

- (362) Kaiser Fleetwings Sales Corporation: Brochure "Water Power Does My Dishes;" features Kaiser dishwasher, new aluminum hydraulic appliance dedicated to ending kitchen drudgery.

- (426) Howard Miller Clock Company: Information contemporary clocks by leading designers, including George Nelson; probably best approach to application of contemporary design to clocks.

- (492) George D. Roper Corporation: Excellent 76-page full color brochure new line Roper gas ranges; beautifully designed four and six burner ranges with many operative innovations; these are gas ranges at their best; full specification and dimensional data; belongs in all files.

(177) Southern California Edison Company: Well illustrated, idea-packed booklet electricity in house plans; full information electric appliances; one of best sources of information.

• (365) Sunbeam, Inc.: Data, information most complete line kitchen appliances — Mixmaster, Wafflemaster, Ironmaster, Sunbeam Toaster; well designed, highly efficient.

• (187) Western Stove Company, Inc.: Brochures, folders all Western-Holly ranges, including Town & Country eight-burner custom built; good contemporary design, well engineered; available immediately.

### BOOKS

(491) Kurt L. Schwarz: Catalog of fine and rare books; early editions of literary, artistic and scientific importance; choice collection of unusual interest.

(345) Zeitlin & Verbrugge: Catalogs books on architecture, art; imported, domestic, new, out-of-print.

### CABINETS, COUNTER TOPS

(399) American Central Division, Avco Manufacturing Corporation: Detailed 16-page, 4-color brochure one of best contemporary designed lines kitchen cabinets in stainless steel; all edges, corners rounded; very little visible hardware; brochure shows sample kitchens.

• (119) Formica Insulation Company: Folder Formica cabinet tops; colorful, spotproof, durable, sanitary; does not chip, crack, break; not injured by alcohol, fruit acids, ordinary alkalies; withstands 275 degrees Fahrenheit; wide color range.

(526) Frank Brothers: Full information Morton and American lines metal kitchen cabinets; good contemporary design; endless combinations of units; full specification service available.

(493) Hotpoint, Inc.: Hotpoint kitchen and laundry installation manual; complete manual illustrated to show proper ways of affixing Hotpoint cabinets and of connecting Hotpoint appliances in a kitchen; particularly valuable to architects, builders.

• (481) Mutschler Brothers Company: Full details well designed Porta-Bilt Hardwood Kitchen Cabinets; same precision construction as steel cabinets with all advantages of wood; continuous counter sink tops, rotating corner cabinet, recessed sink front; any color; comes ready to install; a remarkably good product meriting close study.

• (400) Storagewall, Inc.: Brochures, data Storagewall, new kind partition

composed of variety of standard cabinets such as wardrobes, dressers, bookcases, etc., use as building blocks to build partitions; can be used as walls or against walls.

• (527) Tracy Manufacturing Company: Brochure new remarkably well designed, engineered Customized Tracy Kitchens by largest manufacturer stainless steel sinks; double-thick baked enamel on rust-proof steel; ample toe, knee space; stainless steel pulls, tops, sinks; full cost, dimensional data; this is a must for all files.

### DRAFTING ROOM EQUIPMENT

(458) Clearprint Paper Company: Information new Papercloth as substitute for tracing cloth; marked stability under all atmospheric conditions, resists stretching, shrinking, buckling; takes ink, pencil well, erases easily; not damaged by folding; samples available.

(482) Cowhig Industries: Folder E.Z.C. Scale rule size of cigarette package with 6' flexible tape with built-in flashlight to illuminate it; snap-back rule, etched figures; interesting product.

(483) Listo Pencil Corporation: Information new drafting pencil with full vision at point; leads propelled through spring tension point which prevents turning, wobbling, slipping; has colored top to indicate degree of hardness of lead being used; only one operating part; good drafting room tool.

• (494) Rapidesign, Inc.: Information new detailer template containing all most commonly used plan and side view hexagon bolts, nuts, screws; circles from 3/16" to 1" diameter, 9" scale graduated in 32nds; plastic.

(495) Triple "E" Products Company: Information new pencil sharpener with ball-bearing indicator cap producing any kind of point from long-lead blunt to long-lead blunt to long-lead sharp; Bakelite plastic with hollow-ground blades; portable, size of salt shaker; handy gadget.

### ELECTRICAL EQUIPMENT

(245) Charles E. Barnes & Son: Brochure new Barnes Wire-Hiway baseboard wiring arrangement; provides wiring facilities, anchors partitions; wires carried rear panel; front panel simple baseboard; outlets anywhere; foot switches eliminate wall switches; good product.

• (208) Bell Electric Company: Folders "No-Shok" electrical outlet receptacles merit specified in all CSHouses; snap-back guard closes receptacle when plug is pulled out; protects against shock through inserting metal articles in plug slots; also guards against dust, dirt, water; keeps children safe; definitely worth investigation.

• (449) Cannon Electric Development Company: Folders, information Cannon Pathfinder Light designed to illuminate driveways, gardens, steps, pathways, etc.; light below eyelevel is thrown downward; well designed, engineered; practical.

(496) Emerson Electric Manufacturing Company: New master catalog Emerson fans, ranging from table fans to kitchen and restaurant exhaust fans; 32 pages give design, construction specifications, performance data, dimensional information; one of top lines in field well presented.

• (484) Executone, Inc.: Factual, well illustrated folders Executone intercommunication systems for house, office, commercial, industrial use; technical, installation data; one of best sources of information; includes information on paging systems; worth study, file space.

(528) General Electric Company: New 48-page catalog GE wires and cables; all GE thermoplastic, braided, leaded building wires and BX, entrance, Braid X, PVX cables listed, along with many other wire and cable products; information National Code requirements; NEC tables printed in full.

(533) Ilg Electric Ventilating Company: New "work book" on kitchen ventilation; complete treatise modern kitchen ventilation; remarkably well prepared, giving full data of requirements for kitchen ventilation, ventilation other rooms; features Ilg built-in, portable and "packaged" units and stand-type ventilating fans; "must" data.

(402) Northern California Electrical Bureau: Data-packed 16-page, two-color brochure electricity in house plans; check lists, suggestions for every room, typical floor plans, adequate wiring information; practical, factual, best type of information.

• (72) Square D Company: Full color folder Square D multibreaker; guards electrical systems against overload, short circuits; details wiring to use of multi-breakers; good.

• (300) Square D Company: Well prepared folder new Square D Saflex Servicer Switchboard; three different size switches in four different potential ratings in one uniform size cabinet; safe and flexible; good new product by old manufacturer; worth investigation.

(497) Westinghouse Electric Corporation: New 12-page booklet wiring diagrams and kitchen layouts; plans for both L-shaped and 2-story feature houses meet recommended cabinet, counter surface requirements; gives specifications, dimensions for refrigerators, sinks, ranges, water heaters, cabinets, other equipment; valuable data.

### FABRICS

• (485) Bolta Products Sales, Inc.: Information and samples Boltaflex, all-plastic upholstery fabric blending quality, toughness; good colors, soft to the touch, spectrum of 51 colors; will not crack, chip, peel, stain under normal conditions, stretch, sag; good product worth study.

• (301) Brunschwig & Fils: Information one of best sources of contemporary fabrics; wide variety of textures, colors, designs; Worth appraisal.

• (428) Cheney Brothers: Information contemporary line textured fabrics; new emphasis on modern textures, weaves, colors.



## This is no swivel-chair theory!

### **Color Engineering ups morale— makes production costs go down**

Your manufacturing clients put color into their products because they know that *color sells*.

If *color* can make customers buy more—then *color* can make employees try more. It's the same basic emotional response!

Many Western manufacturers have proved it

by Color Engineering ceilings, walls, floors, equipment, machinery and traffic signals—literally *painted in* greater safety, better working light, more relaxing backgrounds. Employee morale went up—every time!

Let a Fuller representative show you actual Color Engineering surveys—give you Fuller's free Color Engineering procedure book. No obligation! W. P. Fuller & Co., San Francisco. Branches and Dealers throughout the West.

### **NEW—LZI Metal Primer....**

NEW—the finest structural steel rust inhibitor we've ever made—finest we've ever seen. Lowers first cost, application cost, maintenance cost. Saves three ways over all others. Provable, too!

### **Fuller floor finishes—proved in use!**

Specify the floor preservatives that have won so many competitive tests—for arenas, "gyms," public buildings, industrial plants.



(459) Frannie Dressel's Studio: Information one of best sources fabrics hand printed to specifications of architects, decorators; fabrics have won solid recognition contemporary circles.

(302) E. I. duPont de Nemours & Company: Brochure Fabrilite, new synthetic resin plastic-coated fabric for upholstering; resists cracking, abrasion, edge wear, tackiness, exposure, fire; wide color range; good product by big manufacturer.

• (429) Goodall Fabrics, Inc.: Information contemporary fabrics; wide range textures, patterns; colors; from handloom Dorothy Liebes; original, imaginative.

• (486) Greeff Fabrics, Inc.: Information wide line exciting contemporary fabrics; interesting textures, designs, colors; merit specified for CSHouse Number 7; definitely worth investigating.

(303) Boris Kroll: Information good contemporary line textured fabrics; available Beverly Hills, San Francisco, Chicago, New York; interesting weaves, colors; worth investigating.

(430) La France Industries: Information Chica La France upholstery, modern texture and design from winning entry national fabric design competition; fiesta red, siesta green.

• (407) Lumite Division, Chicopee Manufacturing Corporation: Brochure, samples Lumite woven plastic fabrics that can't fade, stain, scuff; wide range colors homogeneously integrated, many weaves, patterns; ideal for furniture upholstering, especially garden furniture; handles easily and does not "cup."

(304) Masland Duraleather Company: Information, samples Duran, all plastic upholstery non-coated fabric; no chip, peel, scuffing, fading; many colors, grains.

• (431) Menlo Textiles: Information, samples handloomed contemporary fabrics designed by Henning Watterston; textured upholstery, drapery fabrics; natural or custom-dyed.

(305) Pantasote Corporation: Free swatches, information Pantasote coated upholstery fabric; virgin vinyl; wide color range; new product worth investigating.

(444) Ben Rose: Information one of best designed lines hand-printed contemporary fabrics; intelligently handled, good colors, textures.

(432) Scalmandre Silks, Inc.: Information contemporary fabrics; interesting weaves, textures, colors, patterns.

(306) Textileather Corporation: Brochure Tolex upholstery, wall covering plastic leathercloth; tailors well, cleans easily, stain resistant; wide color range.

• (307) Zapon-Keratol Division, Atlas Powder Company: Information, samples reinforced plastic upholstery fabric; merit specified Case Study House Program.

#### FLOOR COVERINGS

(433) Bigelow-Sanford Carpet Company, Inc.: Information Lok-weave Gropoint carpet; tufts are locked in, cannot pull out; no sewn seams, damaged, worn areas easily replaced with leftover pieces.

(498) Cork Insulation Company, Inc.: Attractive full color folder Corinco high density cork tile for floors, walls; almost non porous, highly resistant to abrasion, wear; neutral color, available in strips or blocks; muffles noise, durable as hardwood, easily installed; is particularly adaptable to contemporary design.

(219-A) Gladding, McBean & Company: Folder Mission Red Floor Tile; hard burned, smooth texture; ideal for paving patios, terrace, walks, loggias, facing walls, garden seats, stair treads and risers; 12" x 2 1/2" x 3/4" to 12" x 12" x 3/4"; western manufacturer, available.

• (309) Klearflax Linen Looms: Catalogue, brochures probably best known line contemporary rugs; exceptionally wide range colors, fabrics, textures.

(499) Mastic Tile Corporation of America: New four-color folder Ma-Ti-Co asphalt tile flooring; hemoginized pigmentation; 22 colors, patterns to harmonize with any interior; one of best sources good plain colors, flecked patterns; also available in greaseproof tile.

**"Lovely Looking"**

... says this  
**Western-Holly**  
CONTINENTAL  
Twin

about this Fully Automatic  
Western-Holly Continental Gas Range

Built to **cp** Standards

Guaranteed by  
Good Housekeeping  
In Good Advertising Tradition

MASTERPIECE OF BEAUTY IN SCULPTURED STEEL

MODERN AS TOMORROW!

Distinctive New Style—that has everything you've ever wanted in smart appointments—that will stay modern.

The smartly styled Continental makes any kitchen a "model" kitchen. Washable as fine china—its classic Two-Toned trim. Beauty will last indefinitely.

MEASURED COLOR PERFECTION!

Every component part is measured by a photo-electric meter for exact matching whiteness; for lasting blended beauty.

THE WESTERN-HOLLY TWINS

MOST BEAUTIFUL

WESTERN-HOLLY  
CONTINENTAL  
GAS RANGE  
BUILT TO **cp** STANDARDS  
FULLY AUTOMATIC

EASIEST TO USE

THE MARK OF EXCELLENCE

WESTERN STOVE COMPANY, INC., CULVER CITY, CALIFORNIA

Western-Holly Gas Ranges are sold by outstanding Department Stores, Furniture and Appliance Dealers in YOUR community.

Copry. 1946, Western Stove Company, Inc.

(434) Oregon Flax Textiles, Inc.: Descriptive brochure Flax-tex all-linen rugs; unique texture from "twist-tite" strands fine flax; long wearing; seven warm colors, no patterns.

• (388) Paraffine Companies: Pleasant 4-color booklet "Pabco Floors the Modern Home;" suggests treatments for floors of all rooms in house; practically suggests colors patterns.

(310) Shelley's Floor Coverings: Information one of best retail sources contemporary rugs, carpets from foremost looms; new weaves, textures, colors.

(487) Alexander Smith & Sons Carpet Company: Well executed 24-page four-color brochure on Alexander Smith & Sons rugs, "Colorama," Clara Dudley's color idea book; emphasizes, explains colors, textures, patterns one of most widely known lines; many good plain colors; definitely worth study, file space.

• (74) Tile-Tex Company, Inc.: Illustrated brochure asphalt tile, 3"x3" to 18"x24", wide range colors, patterns; feature strips, cove bases; features modern design.

#### FURNITURE

• (412) Aalto Designs: Information one of oldest lines contemporary furniture; made in Sweden; available several West Coast, Eastern outlets.

(311) Barker Brothers: Information Multi-Unit Pacific Modern furniture; built-to-unit measure, fits any floor plan; budget priced; definitely worth investigation; good approach to contemporary furnishings.

• (413) Breuner's: Information several lines contemporary furniture available through "modern center" in Oakland and East Bay region northern California.

• (435) Drexel Furniture Company: Information new clean line contemporary furniture designed by Edward J. Wormley; living room, dining room, bedroom; forty pieces, well integrated.

• (312) Dunbar Furniture Manufacturing Company: New booklet covering modern furniture, decoration featuring Dunbar furniture designed by Edward J. Wormley; considerable attention to accessories; requires 25 cents in stamps for delivery.

• (313) Ficks Reed Company: Catalogue contemporary Malay Modern and Amber Ash furniture; versatile, good especially for recreation rooms; indoor quality; one of best lines informal furniture.

• (314) Frank Brothers: Information top retail source best lines contemporary furniture; designs by Charles Eames, Alvar Aalto, Gilbert Rhode, Isamu Naguchi, George Nelson; complete contemporary interiors service; upholstery and drapery shop.

(436) Functional Furniture Manufacturers: Illustrated brochure new functional line tables, chairs using molded plywood on mass production basis; clean, strong, light.

• (437) Knoll Associates, Inc.: Information one of best lines authentic contemporary furniture; chairs, tables; string, starp, fabric upholstering; wood or metal chair frames.

• (316) Herman Miller Furniture Company: Information top lines contemporary furniture designed by Isamu Naguchi, Charles Eames and George Nelson, reflects one of most important design programs in furniture industry.

(319) Rattan Stylists, Inc.: Catalog rattan furniture designed by Paul Laszlo; upholstered, airfoam cushions; armchairs, sofas, coffee tables, end tables, dining tables, dining chairs, sectional, bridge tables, custom designs.

(488) Jens Risom, Inc.: Information interesting line contemporary furniture, accessories; simple, clean lines; good construction; one of best in field.

• (460) Everett Sebring Furniture: Unusual brochure illustrating beautiful de-

signed line of low contemporary tables; large single tables or groups of small tables assembling into one large table; wide range finishes; surfaces wood, cork or leather; also incidental pieces; sold direct to consumers only.

# "Cooking Wonder"



#### EVERYTHING YOU'VE EVER WANTED IN COOKING PERFORMANCE

##### FASTER-EASIER MEALS

Every woman wants to cook and serve better, faster, and easier meals—with flavor that earns her family's praise. All this is yours from the day that your Western-Holly Continental Gas Range "takes over" in your kitchen; because it is...

##### FULLY AUTOMATIC

Your Western-Holly Continental turns the oven on, times the cooking at the exact tempera-

ture the recipe calls for, and turns the range off when your meal is done to perfection.

##### TAKE THE AFTERNOON OFF!

This can mean up to 600 extra hours of freedom in a single year for shopping—or fun.

##### MORE THAN 25 YEARS

...of Western-Holly experience has produced such exclusive features as the Barbecue Broil oven and full 18-in. Oversize

Baking oven—two ovens for faster cooking and greater capacity, plus Brander and Griddle.

Western-Holly engineering... has produced special construction features such as Tightly Sealed Doors that keep flavor in roasts and cakes...and cooking odors out of the kitchen!

##### COOKING AT ITS BEST

This is cooking at its best—automatic, fast, clean, economical—the Continental way.



THE WESTERN-HOLLY TWINS



The Western-Holly twins appear at demonstrations featuring the Beauty and Performance of Western-Holly Ranges.

Western-Holly Gas Ranges are sold by outstanding Department Stores, Furniture and Appliance Dealers in YOUR community.



*Sophisticated Beauty...*

**FOUND ONLY IN THE BEST PLACES**

Of course, we're speaking of the beauty of these fine, book-matched architectural panels shown above.

Before the war, Weldwood Plywood of this high grade was custom-made to architectural specifications only. Now we are making it in *large stock sizes* and maintaining inventories in selected areas.

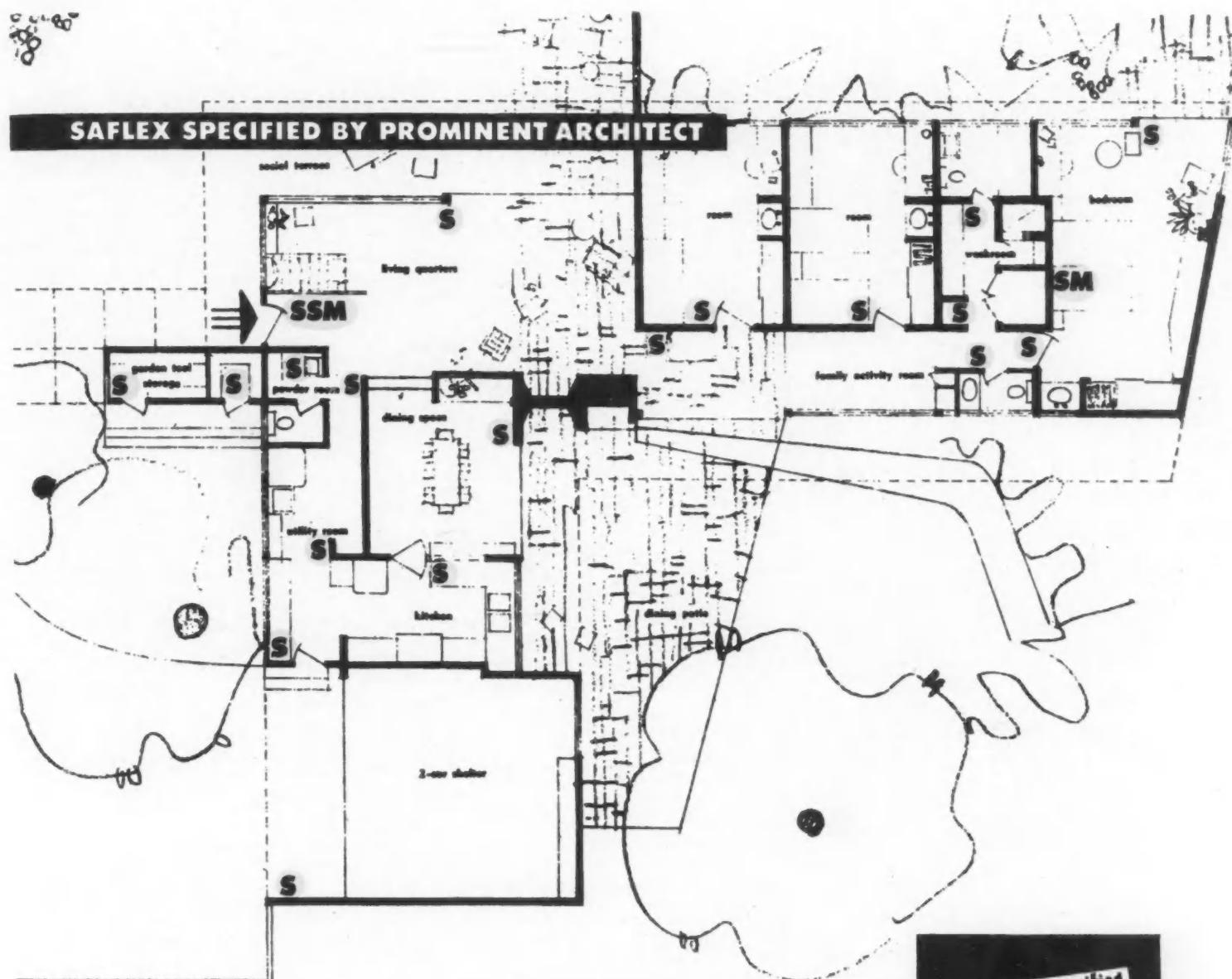
Every painstaking step in its manufacture is a specialized operation calling for highly skilled craftsmen.

From the world's finest woods, fitches are chosen which will yield the largest number of beautifully figured panels. The veneers are carefully matched and made up into sets. Each panel is carefully belt sanded and polished, then numbered in sequence for easy installation. Construction is  $13/16"$  thickness, all resin glued.

Write today for list of panels currently in stock, together with their location.

UNITED STATES PLYWOOD CORPORATION  
55 W. 44th St., New York 18, N. Y.

**WELDWOOD Plywood**  
*Weldwood Plywood and Mengel Flush Doors are products of*  
UNITED STATES PLYWOOD CORPORATION      THE MENGE COMPANY  
New York 18, N. Y.      Louisville 1, Ky.

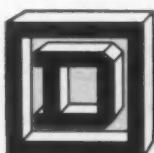


CASE STUDY HOUSE NO. 13 DESIGNED BY

**RICHARD J. NEUTRA**

The "S" indicates the light control points—one at every entrance to every room. The Saflex system makes possible many control points to "light the path ahead." In homes designed for inside-outside living, the patio, for instance, can be lighted from many points inside or outside the house.

Master control lighting can be made a part of the Saflex system. The entire house—inside and out—can be lighted from any number of points. The Saflex system is the modern approach to lighting control.

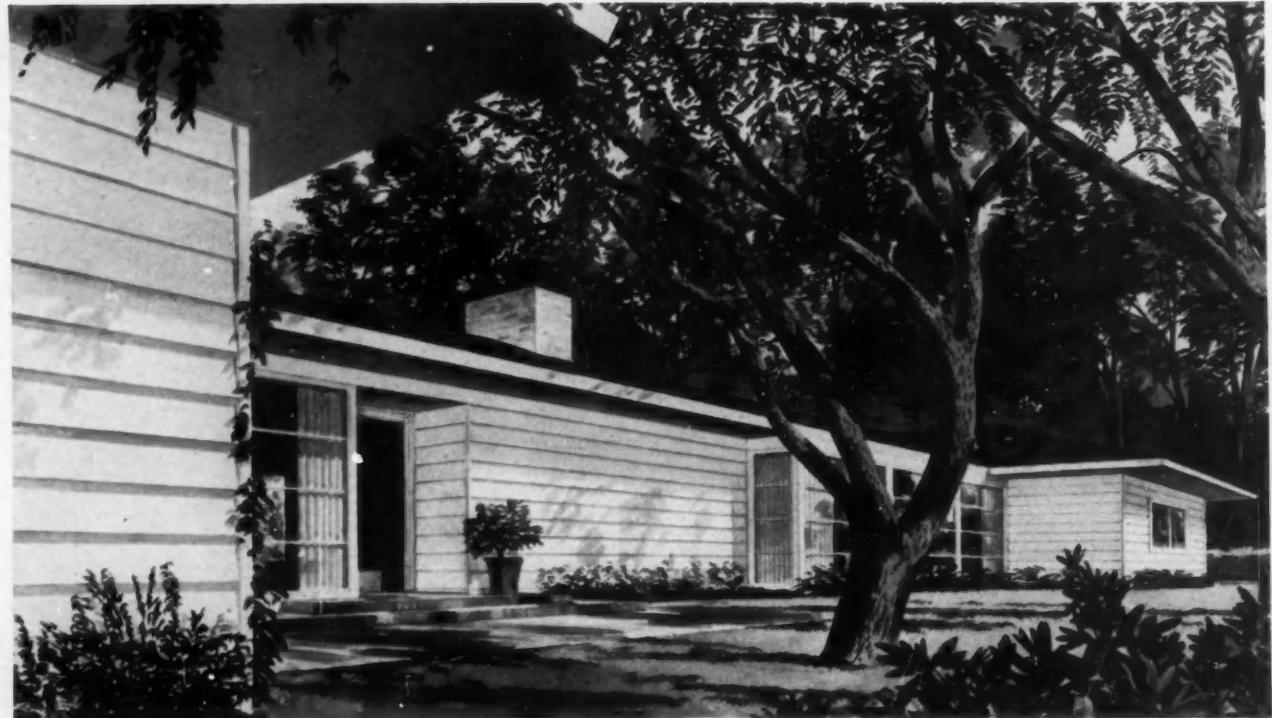
**SQUARE D COMPANY**

DETROIT

MILWAUKEE

LOS ANGELES

SQUARE D CANADA, LTD., TORONTO, ONTARIO • SQUARE D de MEXICO, S.A., MEXICO CITY, D.F.



## NEW! A better building material at no increase in cost!

One look at this new Kaiser Aluminum Clapboard Siding and Roofing and we think you'll agree—

**it is better looking, stronger, more weathertight, more durable than any other siding and roofing on the market!**

We know that to be a fact, because our

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Made of full hard Kaiser Aluminum, each section is absolutely uniform. When nailed down, the curved surface creates a tension which results in a *weatherproof lock!* No other siding has this feature!

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# Kaiser Aluminum

## SIDING AND ROOFING



The concave surface gives maximum strength, ultimate rigidity, provides deep shadow lines.



Applied from top to bottom, each section locks with a spring action, assures weather tightness, no rattles.



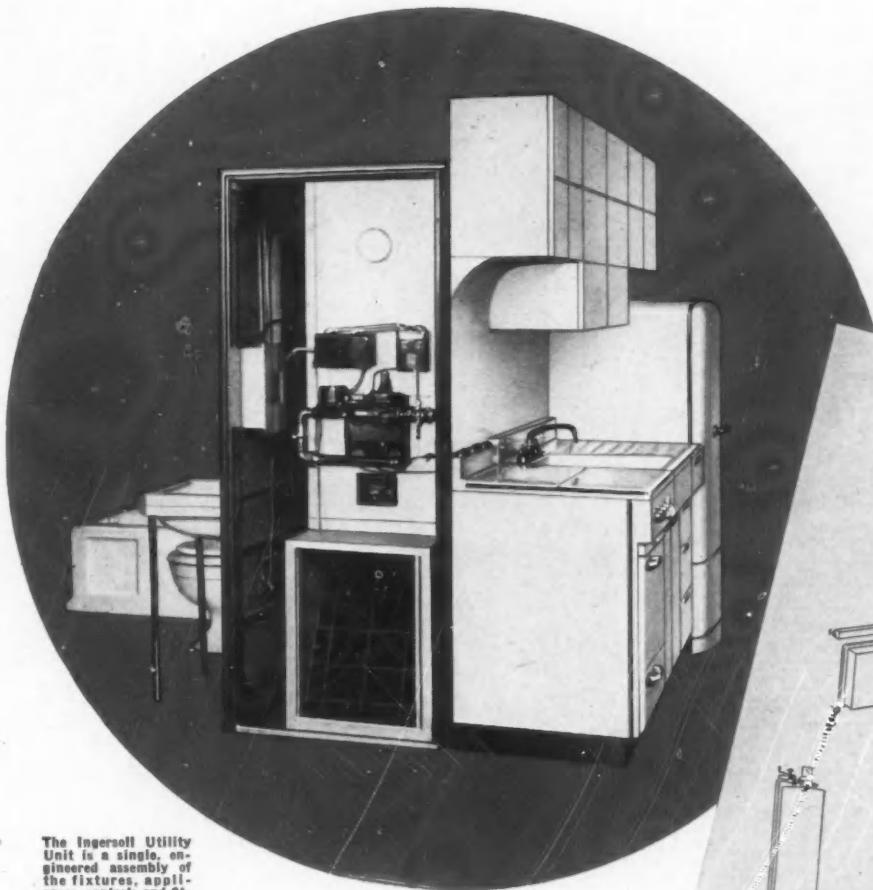
Gives on-the-job savings in labor, nails, paint, elimination of waste. Can be worked with regular wood tools.



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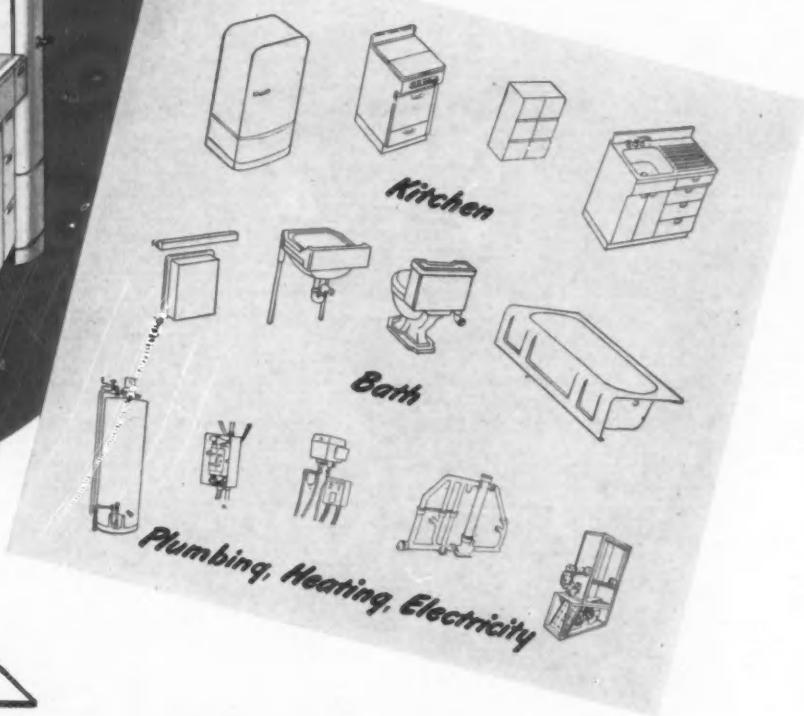


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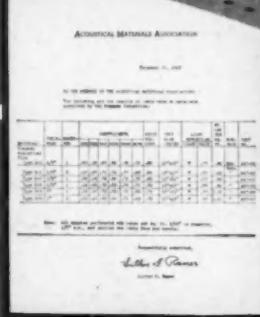
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*Here's  
Proof*



Tests accepted by the Acoustical Materials Association (report shown above) show that the new Simpson Acoustical Tile has the highest noise reduction coefficients of all drilled fiber acoustical materials in most thicknesses and types of mountings. You will see in the comparison chart that Simpson Acoustical Tile in the most widely used thicknesses and mountings outranks all other standard drilled acoustical materials. One-half inch Simpson Acoustical Tile has higher noise reduction coefficients on both No. 1 and No. 2 mountings than any similar product. On No. 1 mounting the maximum thickness (one inch) Simpson Acoustical Tile, has a higher noise reduction coefficient than any other perforated fiber acoustical material regardless of thickness. On No. 2 mounting this maximum thickness has a noise reduction coefficient equal to or greater than any other similar material. You are familiar with the other superior features of this new acoustical tile. Compare! Specify Simpson Acoustical Tile.

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Plant at Shelton, Washington  
Sales Division, SIMPSON INDUSTRIES  
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## COMPARE THESE TEST FIGURES On Similar Perforated Acoustical Materials

### NOISE REDUCTION COEFFICIENTS

	Simpson Acoustical Title	Brand B	Brand C	Brand D
1/2" Thickness No. 1 Mounting (Cemented to solid backing)	.60	.55	.55	.55
1/2" Thickness No. 2 Mounting (Nailed to wood furring strips)	.65	.60	.60	—
Maximum Thickness No. 1 Mounting	.75	.70	.70	.65
Maximum Thickness No. 2 Mounting	.75	.75	.75	.70



**Simpson**  
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#### APPLICATION SERVICE CO.

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#### CONSOLIDATED ROOFING & SUPPLY CO.

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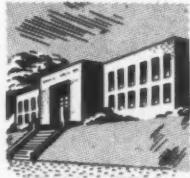
#### UTAH LUMBER COMPANY

333 W. 1st South, Salt Lake City 9, Utah. Phone: 4-4318

# They had a Problem...



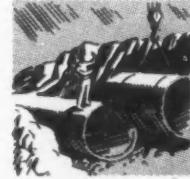
SULPHATE RESISTANT



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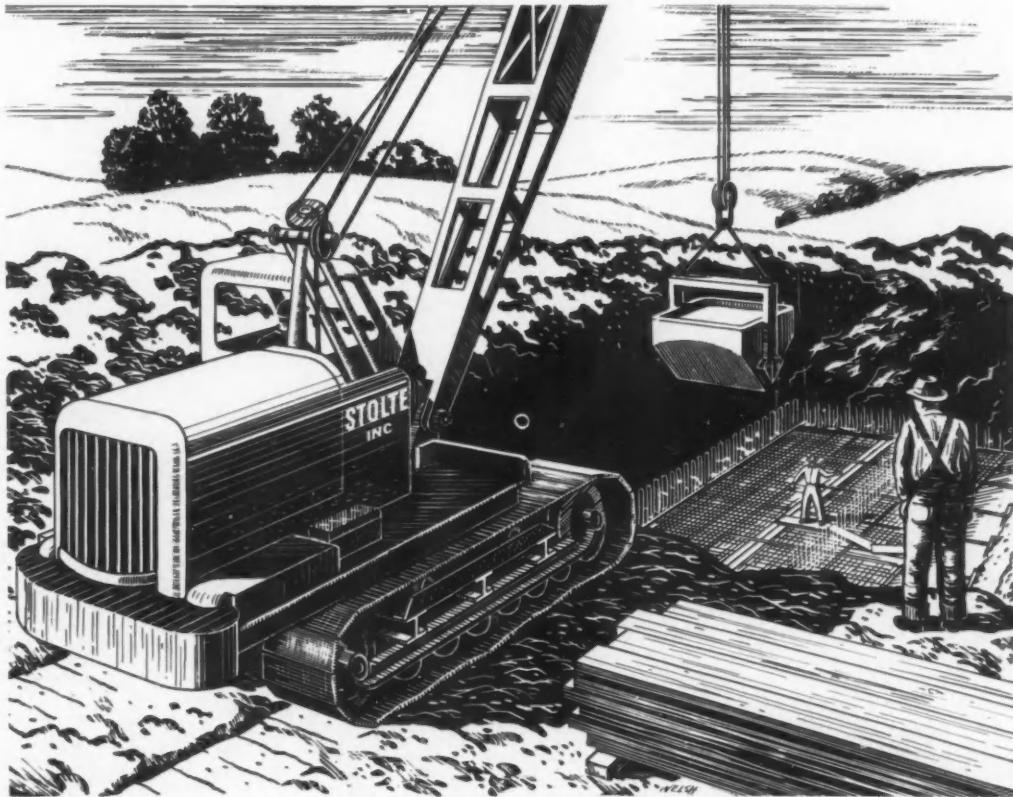
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## Permanente STANDARD PORTLAND was the answer.

The Mill Valley Municipal Sewage Pumping plant, at Mill Valley, California, posed a very difficult problem in concrete construction. Unfavorable terrain, with blue mud clear to bed rock, made it necessary to excavate 20 feet below high tide level to obtain a steady foundation. This raised the additional problems of high water pressure (10 lbs. per square inch), danger of the unit "floating" and the need for water-tight concrete walls, in order that seepage would not enter the motor room, ruining the delicate electrical installation.

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*Write for Permanente booklet "TYPES AND USES OF CEMENT," which recommends the type of Permanente Cement most suitable for each concrete construction problem.*

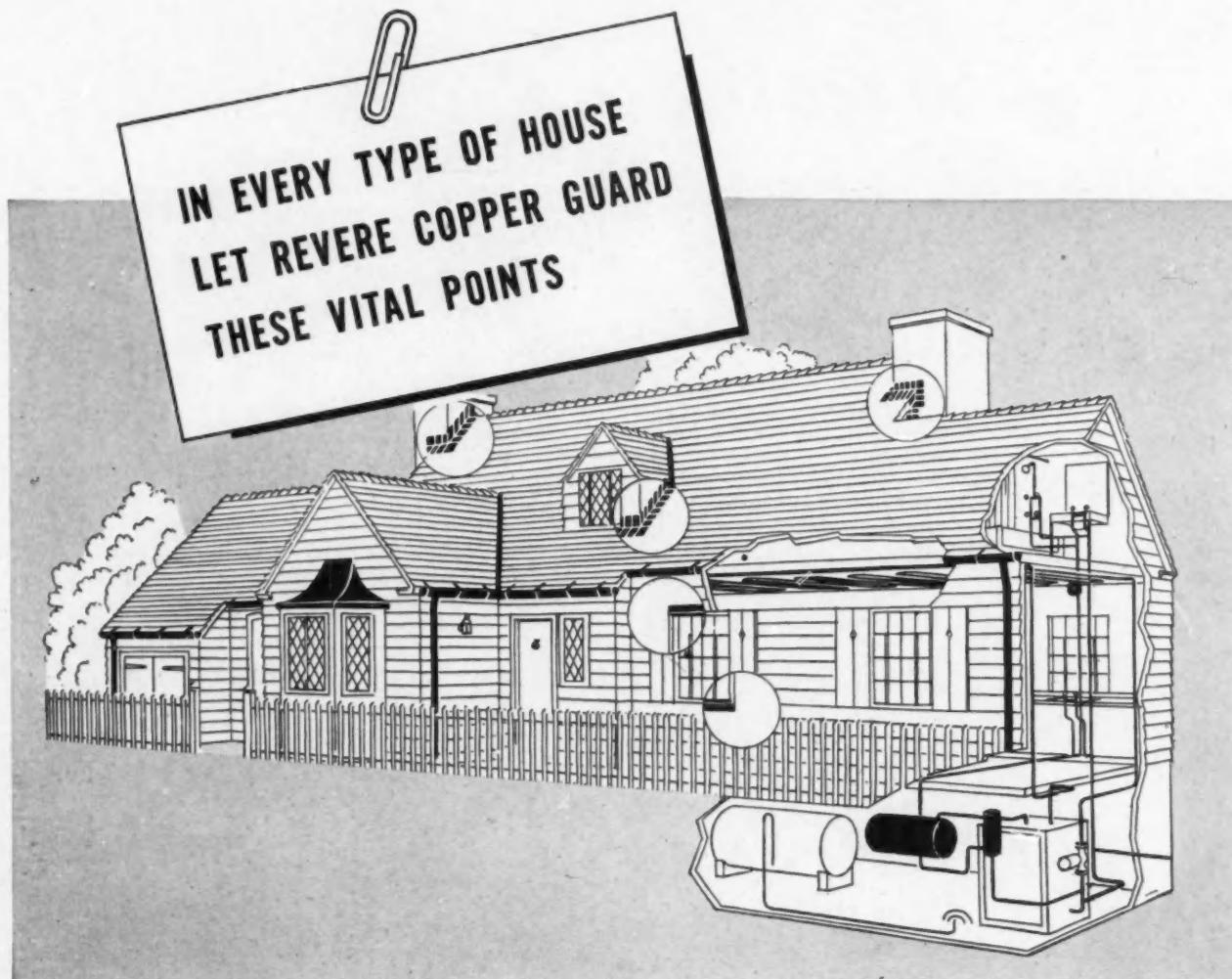


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**HEATING.** In radiant panel, steam or hot water heating systems, Revere Copper Water Tube insures a lifetime of trouble-free service. Its permanently smooth interior reduces frictional resistance to a minimum. And because it bends readily, and joints are made quickly with solder fittings, it is easier to install, too.

**WATER SUPPLY.** You insure a free flow of sparkling-clear water when you specify Revere Copper Water Tube for hot and cold water lines. Since interiors do not become clogged by corrosion, the lines can usually be a size smaller than would be required with rustable pipe.

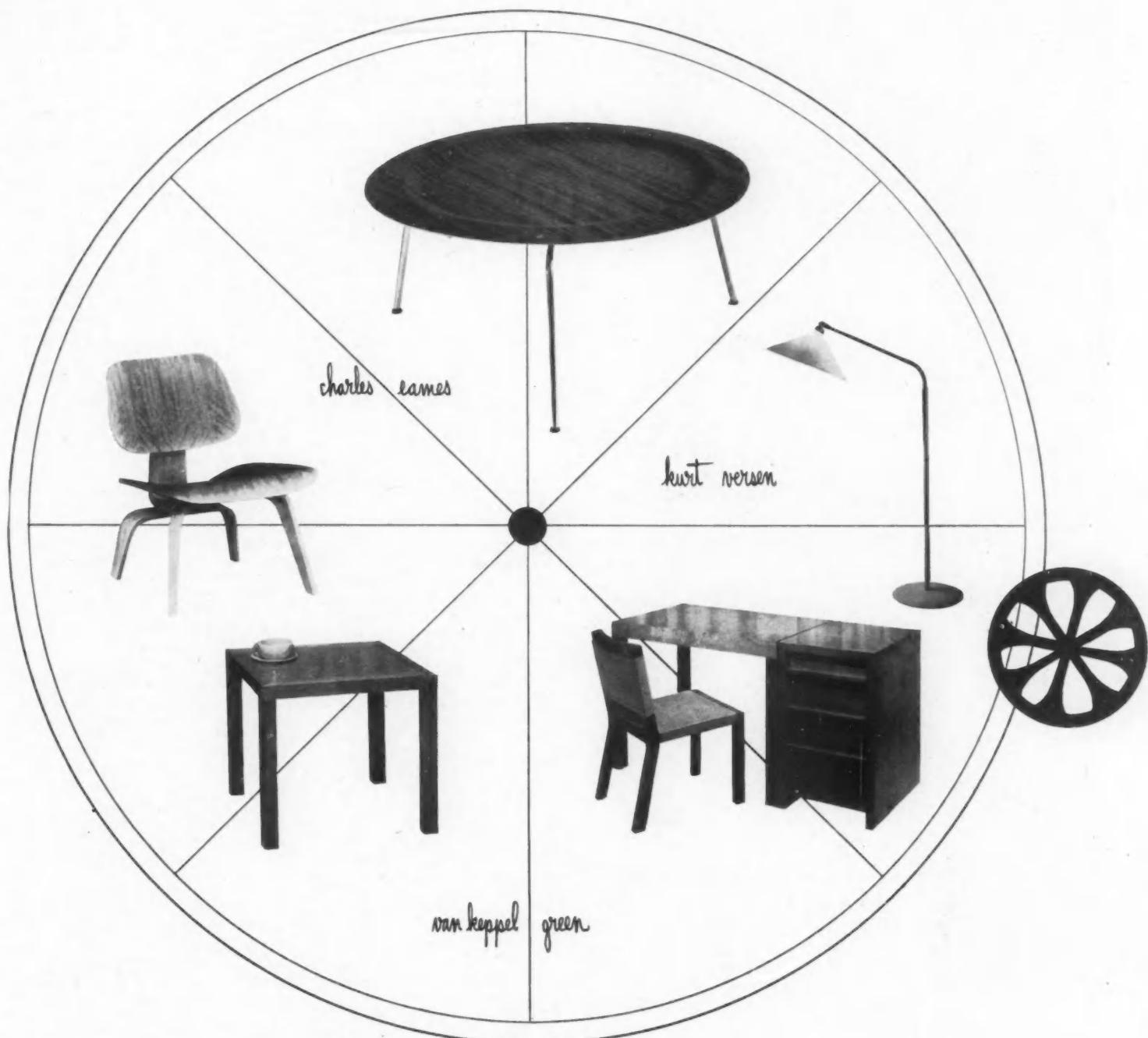
**WASTE LINES.** Large sizes of Revere Copper Water Tube are now available for soil, waste and vent lines. Experience has proven that copper provides lifetime-resistance to the corrosion action of ordinary waste materials.

**FLASHING.** Every home, large or small, can now have the protection of copper flashing at all joints where leaks might occur. Consult Revere engineered specifications for every type of construction.

Other Revere products include: Red-Brass Pipe; Sheet Copper and Herculoy for tanks, ducts, pans and trays; Copper oil burner, heat control and capillary tubes... and, of course, Sheet Copper for roofing, flashing and other sheet metal construction. They are handled by leading distributors in all parts of the country.

**REVERE**  
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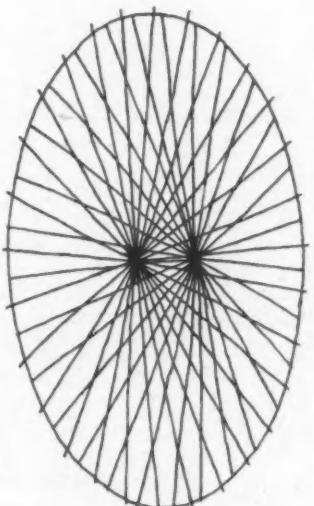
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DISPLAYING **h. g. knoll**

(321) Andrew Szoek: Information custom-built cabinets, lamps, accessories; craftsmanship at its best; remarkable inlays, finishes, designs; one of best sources of top cabinet work.

(438) Thonet Brothers, Inc.: Illustrated catalog new clean-cut line modern furniture; chairs particularly well designed.

(322) H. H. Turchin Company: Illustrated catalog contemporary glass furniture; heavy glass tops; well designed, engineered.

(323) Van Keppel-Green, Inc.: Information complete line contemporary metal, wood furniture; designed by Hendrick Van Keppel, Taylor Green; available nationally.

#### GENERAL

(6) Libbey-Owens-Ford Glass Company: Well illustrated brochure solar houses, 24 pages of fundamentals of planning "open" houses; gives good examples; technical data.

(443) Pacific Shop: Contemporary accessories for the home; jewelry by modern designers and craftsmen; one of best sources in Northern California.

#### HARDWARE AND FIXTURES

(393) American Cabinet Hardware Corporation: Folder, data sheets Amerock line contemporary cabinet hardware; Beauty-Seal platings, matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, sash lifts, sash locks; full technical, installation data.

(439) Bennett-Ireland, Inc.: Illustrated folder Flexscreen fireplace metal curtains; hang in folds; easily opened, closed; one of best contemporary lines fireplace equipment.

(405) Custom Cast: information remarkably good andirons of custom design; fronts cast bronze, log rests iron; weight per pair 30 pounds; fronts in aluminum, yellow brass on special order; reasonably priced; information.

(366) Grant Pulley & Hardware Company: Data one of best lines sliding door hardware; makes large areas of glass slide with finger-tip pressure; quiet, efficient; this data belongs in all architectural files.

(325) Parlyn, Ltd.: Brochure remarkable new finger-tip push-pull control Parlyn door lock and latch; light finger pressure opens or closes door; contemporary design; zinc alloy; no visible screws.

(408) Sargent & Company: Folder new Sargent Intergralock; well designed, knob keyhole, pressure formed metals; available in number of bronze, brass chromium finishes; full technical details.

(372) Security Lock Corporation: Brochure new keyless push-button combination door lock; locked by flick of lever, opens by pushing proper combination four small buttons.

(326) Soss Manufacturing Company: Remarkably well prepared 24-page manual on Soss Invisible Hinges; permit streamlining door by eliminating visibility of hinges; gives full details of construction use.

#### HEATING & AIR CONDITIONING

(381) Horace F. Allison: Information on radiant heating; firm engineers, installs systems in Los Angeles area; one of best sources of practical information, installation service.

(77) American Radiator & Standard Sanitary Corporation: Brochure new baseboard radiant heating panel; 8" high, replaces baseboard, can be painted; worth investigation.

(390) A. M. Byers Company: Practical, factual booklet covering study of 1,000 radiant heating jobs in last ten years; gives engineering preference methods, materials mostly used; geographic statistics.

(414) Chase Brass & Copper Company: Full color brochure on brass and copper in residential planning, emphasizing copper tubing for radiant heating; also covers hardware, screen, roofing products.

(257) Day & Night Manufacturing Company: Concise folder Panelray radiant infra-red vented gas wall heater; well designed, single or dual units; with or without thermostatic controls; 10,000 to 40,000 BTU; 59" high x 13-3/16" to 17-11/16"; specifications, charts; merits appraisal.

(489) Dole Valve Company: Bulletin Thermo-Matic Register for controlling individual room temperature in houses using forced air systems; regulates warm air input from each register in direct ratio to heat loss from each room; thermostatically controlled; eliminates easy-to-heat and hard-to-heat rooms; deserves study.

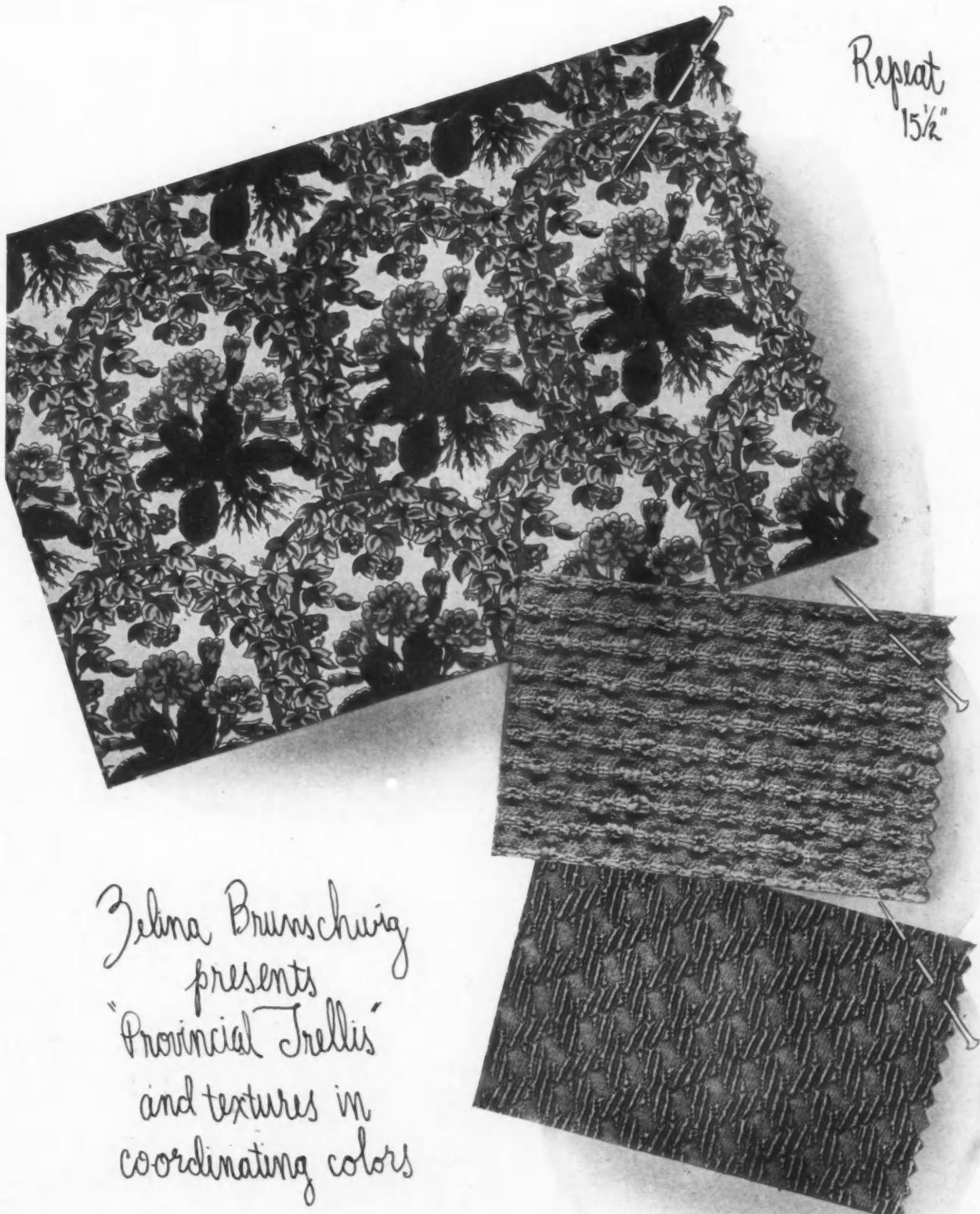
(509) The Firar Company: Brochure Glomaster bath heater featuring direct infrared heat radiation; one piece die-formed aluminum alloy reflector; well engineered, designed; worth investigation; uses convection flow of air.

(510) Fraser & Johnston: Brochure new Lo-Boy shallow model furnace, dual or floor; 26½" deep overall; dual models feature "bi-flo" register head, eliminating floor grilles; single rod control valve; streamlined heating element of pressed steel; gas fumes cannot escape into room.

(254) General Controls Company: Exceptionally good 28-page catalogue general heating; gas controls for air conditioning, heating equipment; automatic pressure, temperature, flow controls; complete descriptions, specifications, prices, installation data, explanatory tabs, detailed illustrations, sketches, graphs; should be in all files, good source information.

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• (84) Hammel Radiator Engineering Company: Folder Comfortaire winter air conditioner, summer ventilator; all technical information; centrifugal blower, motor mounted spring suspension and rubber; four sizes, 60,000 to 120,000 BTU.

• (329) Lennox Furnace Company: Brochure Lennox Aire-Flo gas residential furnace; provides warmed, filtered, humidified air; completely quiet; cabinets remarkably well designed.

• (415) Minneapolis-Honeywell Regulator Company: Booklet, folders new automatic electric clock thermostat to regulate heat output of any kind of controlled heating; automatically turns heat down at night, up in morning; well designed, highly efficient.

(87) Naco Manufacturing Company: Brochure, folders Pacific Thermolators, vented console heaters; good design, available immediately; also information Pacific floor, dual register furnaces, suspended units, duct furnaces.

(446) Payne Furnace Company: Folder new Cooler Air evaporative cooling unit for residential and commercial cooling; 14 major innovations and features; Fiberglas evaporative filter; true air delivery from 2,300 to 8,000 CFM claimed.

• (330) Penn Electric Switch Company: One of best manuals showing wiring diagrams for heating systems; loaded with technical data, diagrams for all types of systems; this is "must" for all files.

• (373) Pryne Company, Inc.: Authentic brochure residential ventilating featuring Blo-Fan electric ceiling ventilator; removes cooking odors, steam; full technical data.

• (331) Revere Copper & Brass: Spectacularly good non-technical discussion

radiant panel heating in 36 well-illustrated pages; this is a down-to-earth manual and no architectural file is complete without it; can't be recommended too strongly.

(333) Superior Fireplace Company: Excellent brochure on fireplaces, featuring Superior Heatform fireplace units, grilles, accessories; one of best fireplace booklets; worth file space.

(511) Surface Combustion Corporation: Twenty-six pages of specifications for Janitrol gas boilers for radiant, hot water, steam heating; includes ratings, dimensions, engineering data, illustrations; good source material.

(490) H. A. Thrush & Company: Well prepared and illustrated brochure Thrush forced circulating flow control hot water heat; emphasis on radiant heating, with good technical data simply presented; equipment used in Kaufmann house by Frank Lloyd Wright; worth study, file space.

#### INSULATION AND ROOFING

• (334) Babcock & Jones, Inc.: Brochures, data on Ferro-Therm Steel Insulation; exceptionally good with radiant heat—reflects 90-95% of radiant heat; vermin-proof, no moisture, easily installed; one of best new products and merits study.

• (18) Celotex Corporation: Folder roofing products, including information flat roofs; good specification chart for built-up roofs.

• (19) Celotex Corporation: Sound conditioning brochure Celotex products, featuring Acousti-Celotex, Muffleton, Acousteel, Q-T duct liner; construction details, application selector.

(220) Gladding, McBean & Company: Series folders, brochures Zonolite insulation; insulating fill, insulating plaster, insulating concrete, insulating plastic; thermal, acoustic; full details uses established, proven product.

(221) Gladding, McBean & Company: Brochure Zonolite concrete insulation; interesting for use in portion concrete slab below radiant heating pipes; prevents heat loss into ground; normal concrete should be used above pipes.

• (226) Kimberly Clark Corporation: Brochure (20 pages, two colors) Kim-sul blanket-type insulation; moisture, fire, vermin, insect, fungus resistant; non-settling, light, flexible; four widths, three thicknesses; specification tables, installation data; well illustrated.

• (95) Pioneer-Flintkote: Information-packed 120-page manual built-up roof specifications; invaluable detail, source material; features P-F Built-up Roofs, answers any reasonable question with graphs, sketches, technical data.

• (97) Simpson Industries, Wood Fiber Division: Brochure (8 pages) new Simpson insulating board products; sheathing, insulating lath, insulating building board, insulating plank, insulating decorative tileboard; full description, technical, installation data.

• (98) Simpson Industries, Wood Fiber Division: Information-packed illustrated folder new Simpson acoustical tile made from fibers Douglas fir; high sound absorption, 484 clean-drilled holes; easy to clean, bevels finished, high light reflection, can be repeatedly painted; three thicknesses, two sizes.

#### LIGHTING EQUIPMENT

(448) All-Bright Electric Products

Company: Folder unusual fluorescent fixtures with over-all depth only 3 $\frac{1}{2}$ "; makes for clean contemporary design; bottom glass hinged on either side permitting easy servicing; can be mounted flush to ceiling, single or continuous rows; good new product.

(101) Century Lighting, Inc.: Complete catalog one of best lines contemporary lighting fixtures; fully illustrated, complete technical information.

(461) Day-Brite Lighting, Inc.: Data packed 44-page brochure Day-Brite recessed troffers for fluorescent lighting; full technical information and prices; also charts for figuring footcandle intensities.

• (106) General Lighting Company: Brochure (14 pages) complete line contemporary lighting fixtures; one of best available lines.

(337) Globe Lighting Products, Inc.: Very complete 56-page catalogue complete line incandescent, fluorescent fixtures for all uses; of particular interest are new decolour fixtures producing multicolored effect.

(338) Edwin F. Guth Company: New booklet emphasizing importance and value good lighting by pointing up effects of bad lighting; good four-color thumbnail study.

• (268) Hollywood Lighting Fixture Company: Information contemporary lighting fixtures, stock and custom; one of best sources in Southern California.

(462) Lamps, Ltd.: Information good line of contemporary lamps; well designed.

(continued on page 45)

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**elements for planned interiors**

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## CINEMA

ROBERT JOSEPH

The story is told of the film director who used to edit his films in a projection room before a small gathering consisting of his immediate staff. When he felt that a particular scene or sequence had been adequately edited for proper dramatic effect and logical narrative continuity he had a pet phrase which he used as an indication that he was finished. "That ought to hold the bastards in the dark," was the phrase. The illegitimates in the dark to whom the director was referring were, of course, the American public, the ticket buyers who sat in the darkness of their neighborhood movie palaces to watch the film unfold. In the phrase was the feeling of contempt and condescension which this director felt for those who went to his pictures. The story is probably apocryphal, but it is nevertheless illustrative of the attitude of many film makers toward their audiences, even though the Great Hollywood Myth of the twelve-year old mind to which films must be directed has been exploded again and again.

Nothing better illustrates the above-mentioned attitude than Frank Capra's "State of the Union," which is now being heralded as a great film of major importance, mirroring as it does present day politics and problems. "State of the Union" is slicked-up tripe which has as much connection with reality as the Wizard of Oz. Capra's pictures inevitably have a hoopla whoop-de-doo ending with little people bringing in baskets of money to save the hero, the heroine, the situation and the picture itself. The little people are back again in this picture at the flourish finish, a transcontinental broadcast in which Spencer Tracy, as candidate for the Presidency, bares his bosom, makes full confession of his own unworthiness, and then pledges himself to fight and strive for the things which he knows are decent and right. It all makes a pretty picture, but a pretty picture set against the never-never land of Capracorn which we have seen in "Meet John Doe," "It's a Wonderful Life" and "Mr. Deeds Goes to Town." My objection to these pictures is their fundamental unreality and the lie which they state in terms of the happy-ending. Part of Capra's bag of tricks is his stereotype 'little man,' who is either a milkman, a taxi driver or, as he is in "State of the Union," a hotel waiter. He is the man in the dark referred to in the apocryphal story, the atypical American, the ungrammatical Menkenian homo boobiensis who has that final, indestructible faith that Capra's hero is going to do the right thing just before the pictures ends.

The structure of American politics, as indicated in "State of the Union," is simple and easy, and black is black and white is white. Just as the eight-year old can always tell who the good guy and who the bad guy is in westerns—the good guy wears white hats, and the bad guy wears black hats—the audience knows good from evil in Capra films by similar uncomplicated labels. "State of the Union" emerges as glib and facile with a lot of platitudes in the background.

"Shoeshine" was one of the fine pictures of last year. The story of two Italian kids who get involved in an Italian black market ring, "Shoeshine" recites in unglossed terms the story of what is happening to many European children driven to crime by hunger and want. There are no trick melodramatics and no happy-ending as we understand it. The Academy of Motion Picture Arts and Sciences did well to award this film an Oscar of merit.

If you like Charles Dickens and you do not mind his involved, intricate, double-backing plots, you will find "Nicholas Nickleby"

## EDDINGTON

architectural models

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a joy. Here is pure, unvarnished Dickens from England done on a grand, lavish style. Not as good as "Great Expectations," it is nevertheless an interesting film and a colorful document of England during Dickens' time.

"Furia," another Italian film, is of the same realistic, naturalistic genre as "Shoeshine." It has always been a source of wonder to me why adultery and 'sin,' in the Hollywood Code and Legion of Decency sense, are not desirable in American films, and yet acceptable in foreign-made motion pictures. "Furia" is adult entertainment of the kind which we are not permitted to see in Hollywood-produced pictures, and again is one of the fine films of the year.

"Miracle of the Bells" is a potpourri of all the fine, well-cooked cliches which you have been seeing on the screen for years. And "Adventures of Casanova" would have made even the great lover himself blush.

## MUSIC

PETER YATES

A religious work of art in music should be timeless; it should speak as directly in times not its own as it did when it was written. This is not to say that such a work will necessarily be popular at any time; rather, that there will be always some souls directly able to receive it. The sacred music of Palestrina, Vittoria, Byrd, Obrecht certainly cannot be spoken of as popular at the present time, but it is in no way dated. For those who will still receive it the spiritual art of these composers remains as fresh as in the century when it was written. The sacred art of Bach has become in many ways more meaningful. The religious aspect of Beethoven's art is now near proving to be the most durable of its qualities. Mozart's and Schubert's church music reveal their secondary character by speaking to us less directly than their more profoundly felt secular writings. Bruckner, whose light shines dimly in his secular writings, is their antithesis. His sacred music revives the personal hold upon the popular spirit of the Catholic ritual.

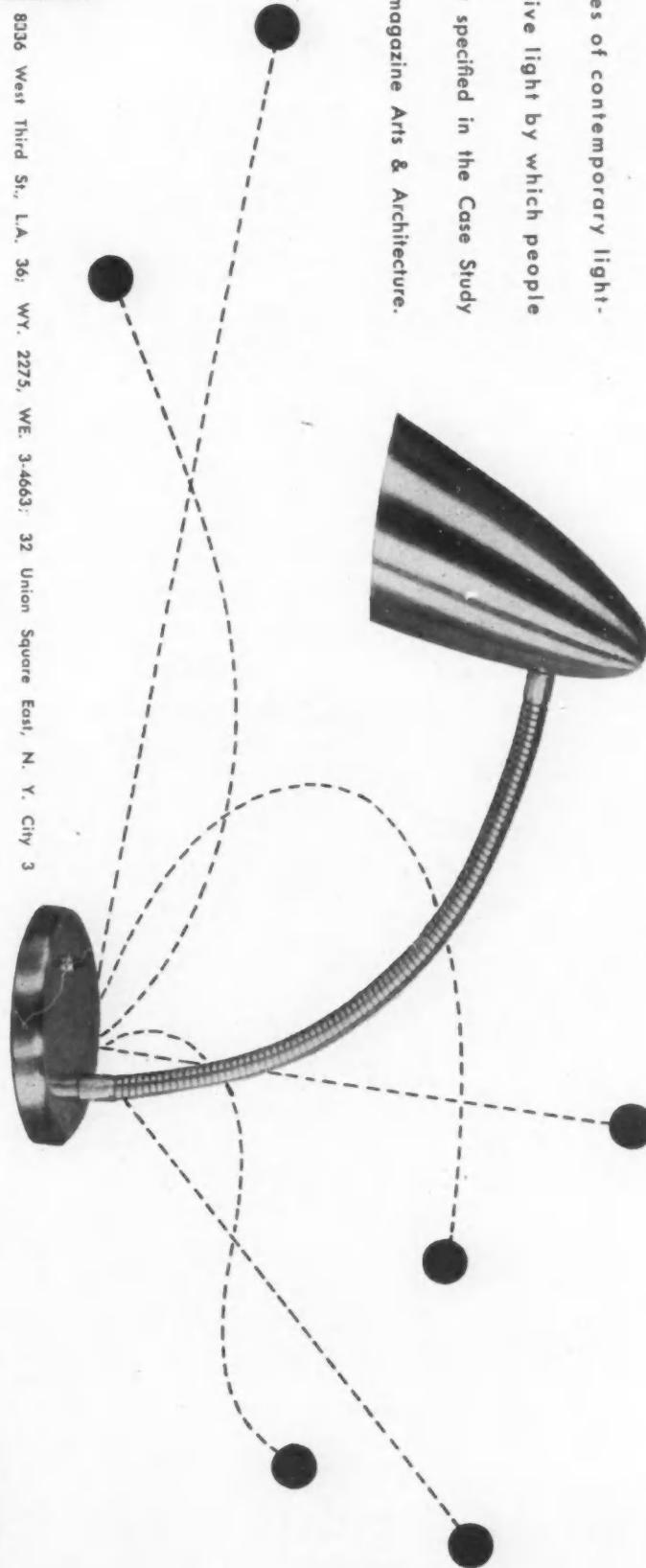
The need of human souls is not the same as that of human wits. Intelligence, the power of the mind to mould experience with form, is too often controlled by external purpose, usually in some part confounded with the achieving of success. The English critic Ernest Newman, I am told, has uttered the oracle that any composer whose work has not won popular acceptance after twenty-five years may be regarded as a failure. Absurd in fact, the statement nonetheless reflects an attitude widely accepted among the intelligent. The first shallow reception of a composer whose fame has been won during the initial twenty-five years of his productive life derives from little more than a matching of forms. The intelligent public has an idea what it wants; the intelligent composer without too much effort at variance supplies it. The ghastly travesty of Honegger's Jeanne d'Arc au Bucher, recently performed at considerable expense in New York, was conceived simply as a vehicle for the fashionable dancer Ida Rubinstein, the lady who thought up the Bolero. Amidst a tricksy panoply the heroine in gold and white, impersonated in the New York performance by Vera Zorina, stands at the stake. The heroic speaking voice of a frail woman rises above orchestra, chorus, soloists, mimes in a manner fit to twitch the sentiments. "Je peur le feu!" she cries; the audience warms its cold hands before the little flicker on the hearth. What if Joan herself or a stripped Polish peasant woman from Buchenwald should come on the stage! Thus the fashionable popularity of Prokofieff and Shostakovich. Human souls, less well equipped with the mental slots of fashion-

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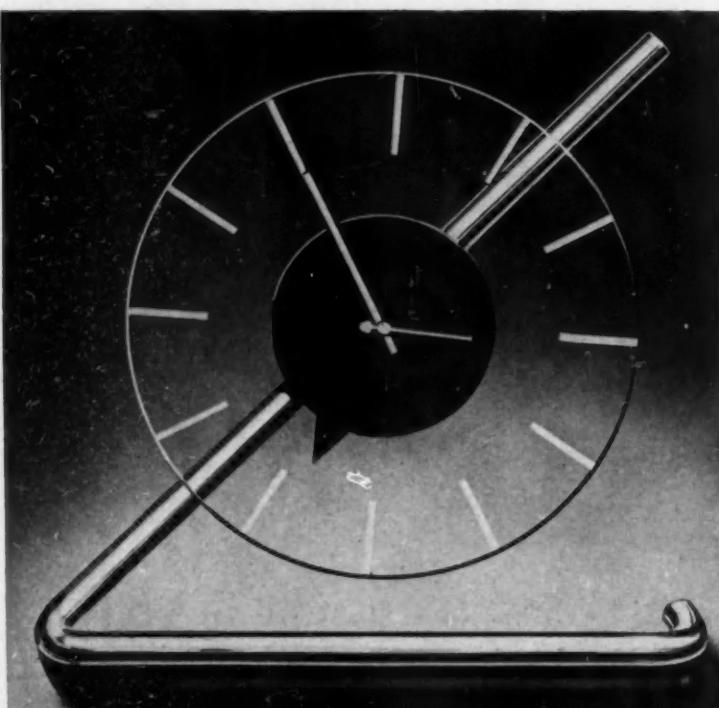
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able intelligence, must grope more directly with experience and be often overwhelmed by it. For human souls the deeper acceptance of a work of art that follows the first proclaimings of the fashionable intelligence must come through the slow realization that this work of art can be immediately felt, whether or not immediately understood, regardless of its form. Sonata form or structure in three or four movements is then no longer the determinant but a convenience. What the composer has compounded, using the convenient shapes of his creative intelligence, must have, if it is to speak to many men at many times, some quality very imperfectly described or spoken of as "content" or a "message." If this content or message could be as conveniently given or transcribed in words, music is not the proper medium for it. The critic's descriptive labors may lead his readers a trifle nearer this quality; they can in no way supplant it, except insofar as his own labor may produce a separately creative work of art. That music can convey to men and express for men and be for men a means of unemotional, though not unfeeling, reverence for God the music of Palestrina demonstrates. Palestrina has given in music the great unity of Catholic faith, without passion or mysticism, wherein the soul, not needing to reach out, to grope or question, may enlarge. It is through no false asceticism or ornate exaggeration of ecclesiastical prettiness that Palestrina's Mass of Pope Marcellus has become the central musical doctrine of the Roman Catholic Church.

That music can convey to men and express for men and be for men a means to the understanding of the self in God and of God in self the music of Bach demonstrates. The personalization of God in the three aspects of the traditional Christian faith is made as explicit and as Catholic in the sacred music of Bach as it is made individual and Protestant in the individually interpretive understanding of those who separately receive it. In Palestrina the faith is accepted without scriptures, is made the directing fact in life. In Bach faith is accepted with scriptures, every word almost as it were separately studied, expanded and reintegrated. Bach is the dramatist of the soul in passion, not reaching out, not groping, but finding itself in the self-experience through which it finds God.

That music can convey to men and express for men and be for men a means of the will to that joy that transcends struggle, that surrender and serenity of the agnostic soul which presupposes the necessary reality of God, Beethoven has demonstrated in his sacred music. One must include in this sacred music the last five piano sonatas and the late quartets. Since the soul is in this case agnostic, accepts no knowledge given it but must learn for itself through ripening experience the way to knowledge of God and then accept this knowledge, compounded as it is of doubt and of assurance that what has been so realized among men must be universal, not in significance but in reality, the faith of Beethoven is the faith of men outside of churches, without tradition, who must find their own way back among many scriptures.

The sacred music of Bruckner, like that of Vittoria and the Spanish mystics, is of still another sort. The emotions, nearly excluded by Palestrina from his act of faith, transformed and dramatized by Bach to make faith active; controlled and released by Beethoven to move like energies the doubt, struggle, joy, and final acceptance of faith broken and remade; become in these mystical composers the means of immediate communion with the presence of God. For Vittoria the form was given, the sacred medium of church ritual that needed only to be overflowed. Monks and sacred choirs would sing it, and the place of largest human gathering was still the house of God. But Bruckner lived in a world



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of musical entertainment, when the church had become a by-path, and the crowds flocked to the opera and concert halls.

Wagner, whom of all living musicians Bruckner most admired, accepted the challenge. If the crowds would not come to the churches. Wagner, himself agnostic, would take the faith of Beethoven to men in concert halls. Faith, morality, and opera would be compounded in a sacred secular rite. Cut off from traditional symbols and unwilling to confine himself like Beethoven to energizing the soul's will to struggle and to serenity in joy, Wagner tried to set up new symbols and to root them in the ur-character of the folk mind. Time has tried the symbols and found many qualities of these characters too specifically of the nineteenth century and German. Like the Greek poets Wagner founded a philosophical drama as a substitute for a lost religious rite.

Bruckner, like Wagner, tried to take faith to men in concert halls. Mystical as Vittoria, he wished to fill the beloved forms of Beethoven and Schubert with the language of a faith that was unreasoned. These forms, devised in an era of reason, are a most subtle medium for the abstract drama of the experiencing mind. As Schubert in his last works set in opposition life and death to devise the pathetic glory of the Cello Quintet; as Beethoven set in opposition struggle and doubt against serenity and joy, arguments involving the duality of reason, for which the dual structure of their forms could not have been better devised—is not Beethoven's Solemn Mass a symphony in many movements, resembling the last quartets, through which doubt cries and struggle hammers "Credo," joy fugues and serenity finds the consolation of the Benedictus?—so Bruckner tried to utter in symphonies the single all-embracing emotion of man in the presence of God. Unreasoning, in a form contrived for reason, single-minded in a form of dual aspects, he failed to invent symphonic unities that could convey his experience. Chorales and counterpoints, overemphatic with brass, unemphatic in differentiation and distinctness, remained heavy and, except as one might carry meaning to them, largely meaningless.

In his church music it was otherwise. There the traditional form was provided, a unitary cell involving no duality of reason. With

the orchestral and vocal means of Beethoven's Ninth Symphony and Wagner's operas to borrow from, Bruckner uses for his Mass in E minor only the winds, without flutes, and the brass. Wind and brass do not outstrip but enrich and support the choral voices. In this, as in many other aspects of the E minor Mass, Bruckner anticipated that interior reformation of the sacred music of the church effected by the great Motu Proprio of Pius X as a consequence of the restoration of the true Gregorian chant by the monks of Solesmes. At no time does instrumental interest divert attention from the purpose of the text. Interludes between passages do not turn into separate intermezzos; instrumental solos and intricate melodic embellishments are avoided.

Since the Mass was first sung at the consecration of the votive chapel of the new cathedral at Linz in 1869 generations of musical amateurs have stood in the cathedrals of Germany and Austria to hear it. Thus in his own way and with the means that he could use best Bruckner has carried out some part of his devout lifelong intent. The very sacredness of this language has made it unsuitable to concert halls. In America, where the compromises of concert hall performance have seriously invaded the sacred uses of music in a church, Bruckner's Mass has remained little known.

Now RCA Victor has reissued a reading of the Mass in E minor, sung by the Aachen Cathedral Choir with wind players of the State Orchestra, conducted by Th. B Rehman. It is not my purpose to attempt a musical analysis of it as a composition nor to debate whether or not it reflects in its proportions the scale of Bruckner's symphonies. The proportions are significant in themselves. The agony of the Kyrie eleison; the intimate presence of the Christe eleison; the rapid and ritually correct delineation of Gloria and Credo that tell in feeling speech the articles of faith; the long, slow wandering in glory of the Sanctus; the reassurance rather than consolation of the Benedictus with its whispering reiteration of the name of God; these define the nature of his religion. To those who recognize in their lives a need for sacred music of the sort that will appeal to no more obvious emotions I reverently recommend it.

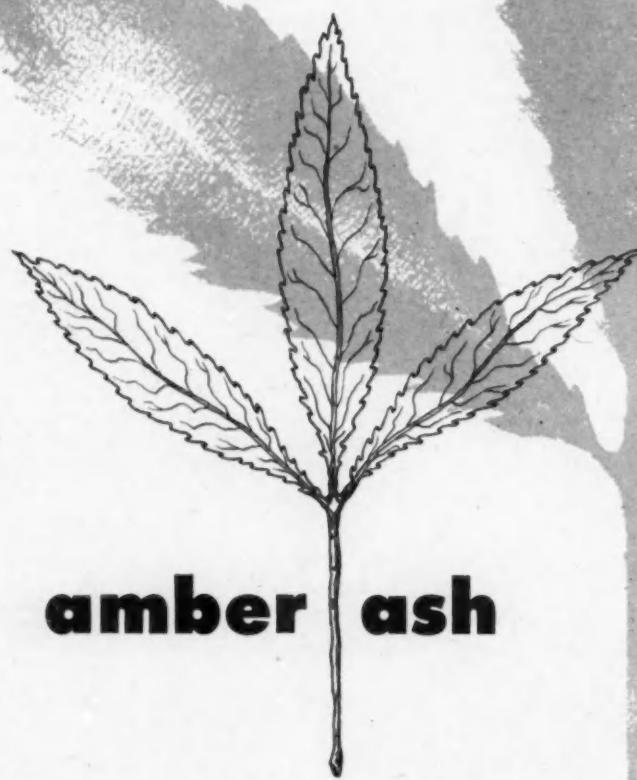
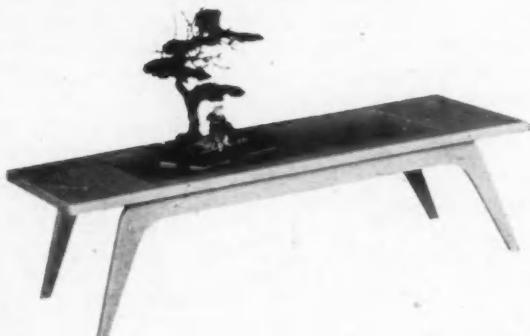


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# notes

## *in passing*

Within approximately three months the national conventions will be cutting through thick layers of fat-headedness, each in a frantic effort to develop a fleet-footed winner of appropriate political collaboration. The issues will, of course, be hammered into platforms, pieced together out of multitudes of compromises, arrived at through a series of minority pressure group appeasements. The one thing common to all ambitious inhabitants of the political stables will be a deep conviction that each in his own special way represents a glorious brand of democratic thinking, and that he alone is in a position to save the country.

So, how do you like your horses? Light, or do you prefer dark meat—tender or tough? At this point, perhaps the most important thing about whatever horse is finally chosen is that he not be Trojan.

Everything would seem to indicate that what is normally considered a presidential campaign will turn into a three-ring circus. We can only wait to see what monstrous effects and magic illusions remain to be dragged in as political diversion under the big top. Certainly there will be much jumping through flaming hoops, and the appearance of the world's greatest assortment of clowns is guaranteed. One grimly remembers Roman circuses and historic cliches like, for instance, "let them eat cake," or, "after me, the deluge," or better still, "the public be damned." The real terror in all this is that a hesitant and anxious world must wait upon the results before putting its chips down on the future.

The one general agreement about which there is no longer any question, is that PEOPLE DO NOT WANT WAR. Certainly we, as Americans do not want war, and none of our recent allies wants war, and none of our former enemies wants war. It is only at a certain level of official thinking that this simple fact seems to fade into an echo; that it somehow gets mixed up with complex issues having to do with economics and favored nations and who-gets-what-for-wholesale. Obscurities and confusions persistently, mysteriously divert and frustrate the demands of this very clear mandate from the people of the world.

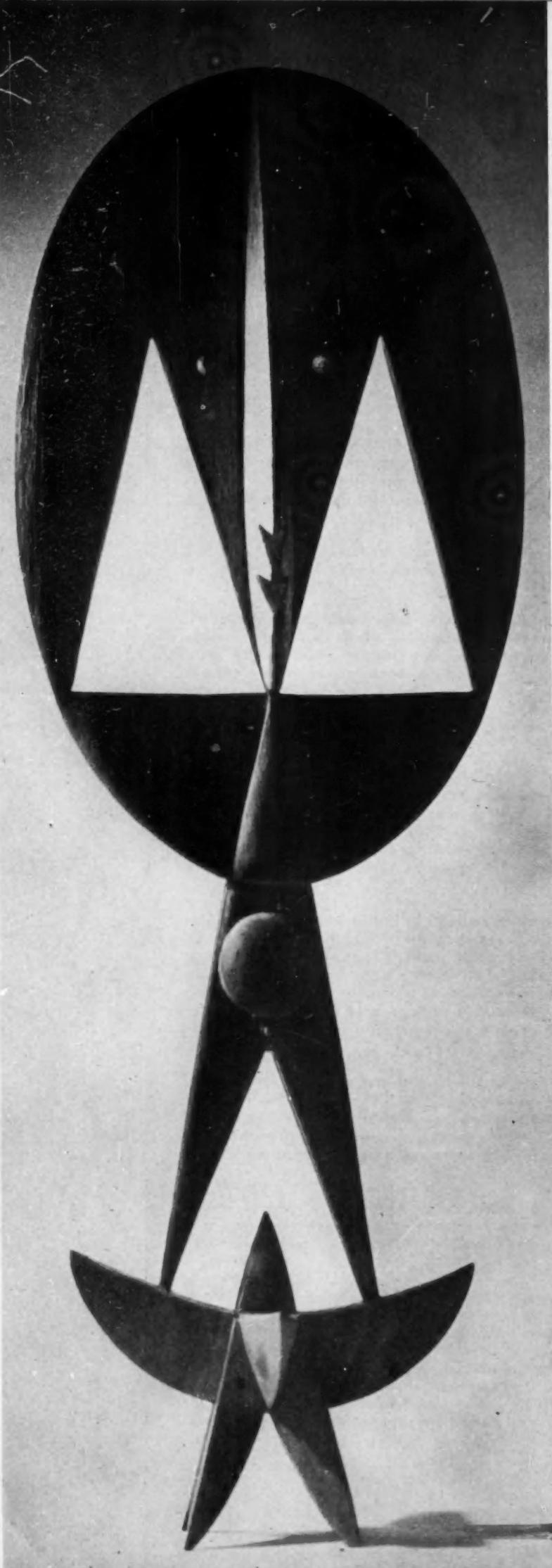
Wherever the United Nations is at work under conditions of restraint or limitation or equivocation or downright obstinacy, there is an ever-present feeling that somehow the will of the people could be more definitely expressed if the machinery would just get out of the way long enough to let a few first principles operate. It must be remembered that the United Nations is not empowered to make the peace. It is an organization brought together for the purpose of interpreting and administering and bringing order to the condition of peace. But, it depends entirely upon the cooperation, the good will, the honest intentions of the leaders of the people of the world in the service of a common purpose of human collaboration.

Surely it is obvious that the administration of the affairs of mankind cannot be safely entrusted to any single nation *within* mankind. Peace is either a universal verity or it is nothing. Peace is the end result of honest dealings between peoples, or it is only a sound to be made at appropriate moments for political purposes. Peace is not merely a pious objective, it is now a very grim necessity. It is like breathing—and the alternative is not just part of a peace, or a percentage of a peace—the alternative in our time is international suicide.

Peace is the only condition under which man can reasonably choose to live in a modern world. But, despite the obvious necessity of this choice, there is a constantly renewed perverse conspiracy that contrives to thwart, to move against, to obscure and complicate this one very real and universally agreed upon human need.

The extent to which free intercommunication between peoples is controlled—the extent to which the creative thinking of the free human mind is denied objectivity, is the short-sighted limitation that people sometimes permit their leaders to put upon the future.

For our part, we are enormously tired of political dogma, and, to quote a gentleman whose name we should remember, we are also very, very tired of the "stigmas" with which political hacks beat their opponents' tired old "dogmas." We have a belly full of pink lemonade and peanuts, and, with everybody else, we want an honest peace that does not rest uneasily upon the proposition that anyone must cheat in order to avoid being cheated.



**on  
correlating  
sculpture  
with  
architecture**

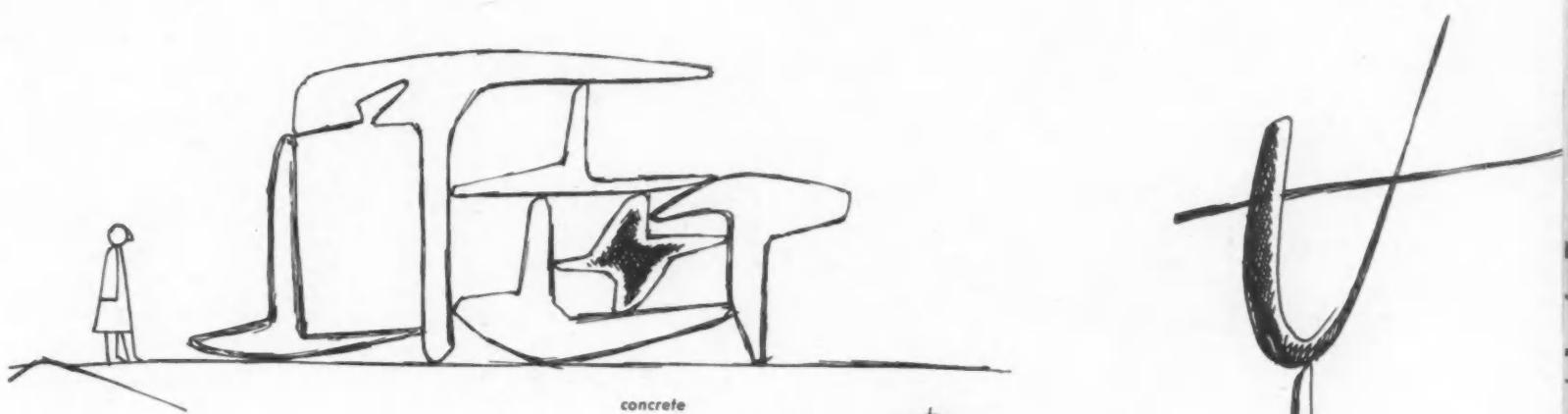
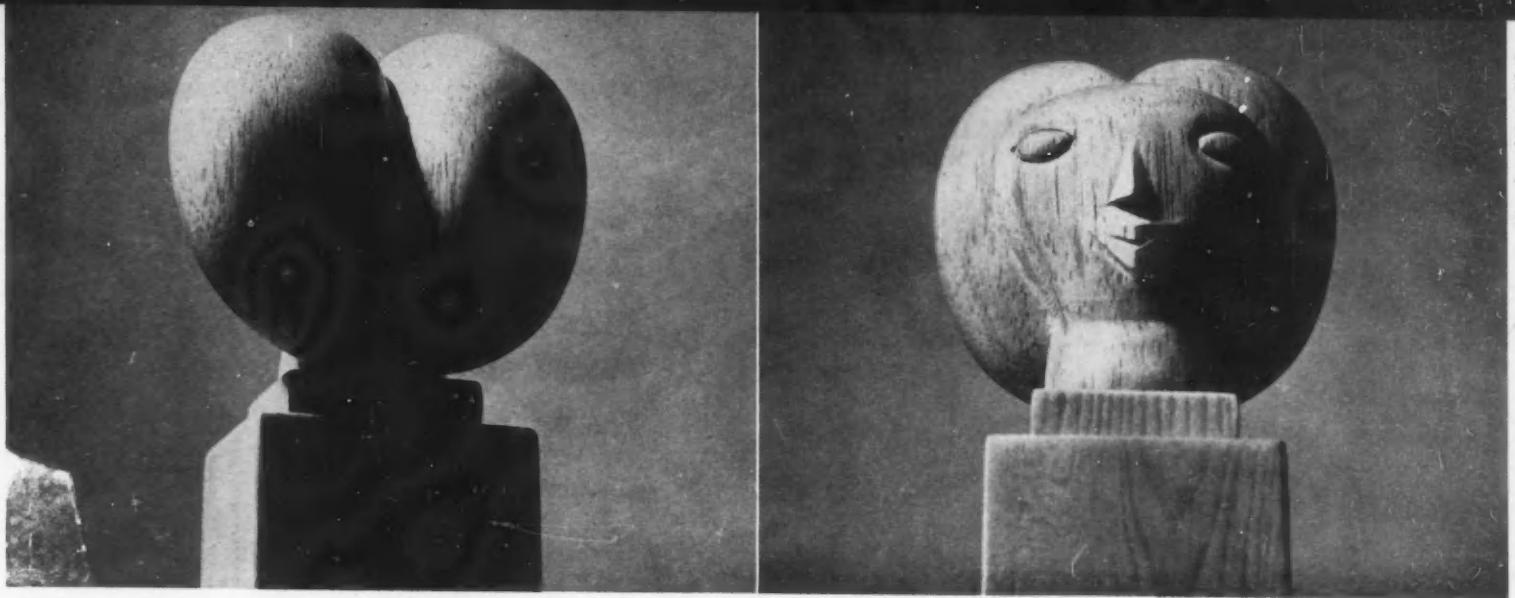
by Albert Radoczy

Much attention has been given recently to problems concerning the place of sculpture in modern architecture. Written material and exhibits have been devoted to the various aspects of this problem.

The subject was again brought up at the Institute of Design in Chicago, when I took part in a discussion dealing with this topic. The meeting had been arranged by Mr. Chermayeff for the benefit of the student body of the school. I presented slides of photos and sketches of my sculpture and, from my own viewpoint, offered suggestions which may help clarify those problems generally arising when collaboration among several artists is attempted.

For example, I suggested that in order to extend the practice of Van der Rohe and Le Corbusier, whereby sculpture, already created, is selected and contrasted with an architectural setting, more intimacy during the planning stage between artist and architect is needed. True correlation of art could succeed now as in ancient days if sculptor (or painter) could plan with the architect from blue print stage on to produce a work of architecture expressing closely integrated philosophic as well as plastic values. This ideal situation could be realized when the collaborators on a given project share similar viewpoints on how the philosophy of life can be conveyed in art. Although western man has by no means developed a culture of such homogeneity as to guarantee easy agreement among artists, it was generally agreed during the discussion that the future would bring painters, sculptors and architects closer together. Further attempts in collaboration shall undoubtedly be made but not without controversy, of course, as long as confusion as to the meaning of art persists.

(continued on page 50)



concrete

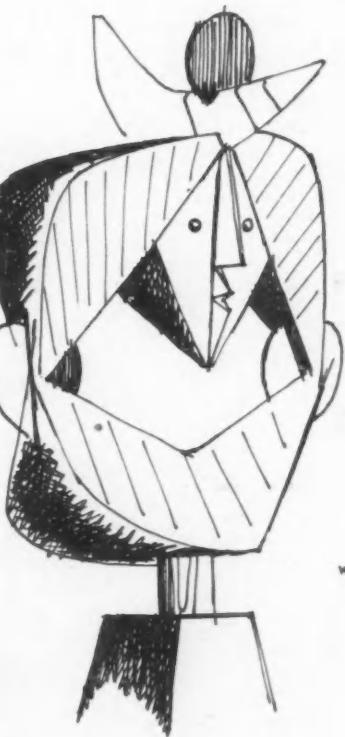
question:

*In planning sculpture, how effectively does a sketch serve to anticipate form and material?*

*These sketches represent projects in work by Albert Radoczy.*



stone



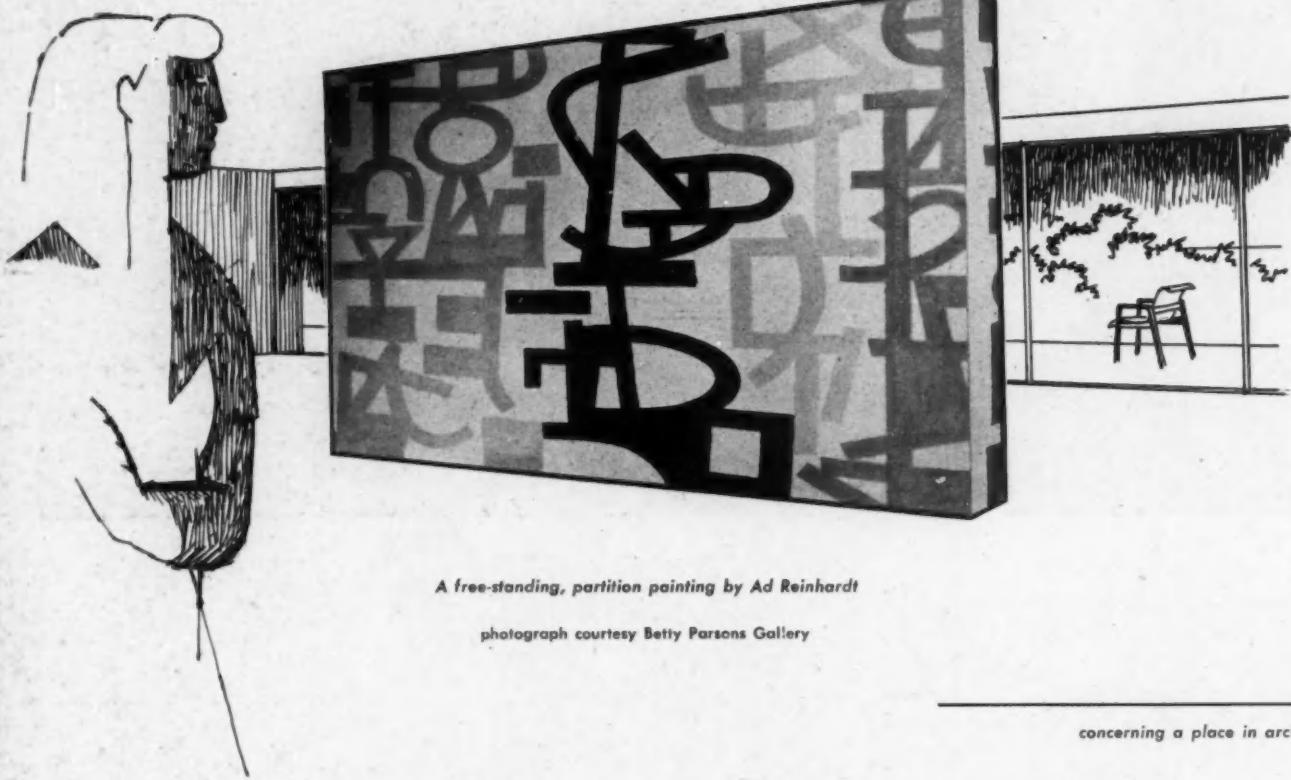
wood



plaster



*for those who like fingerprints  
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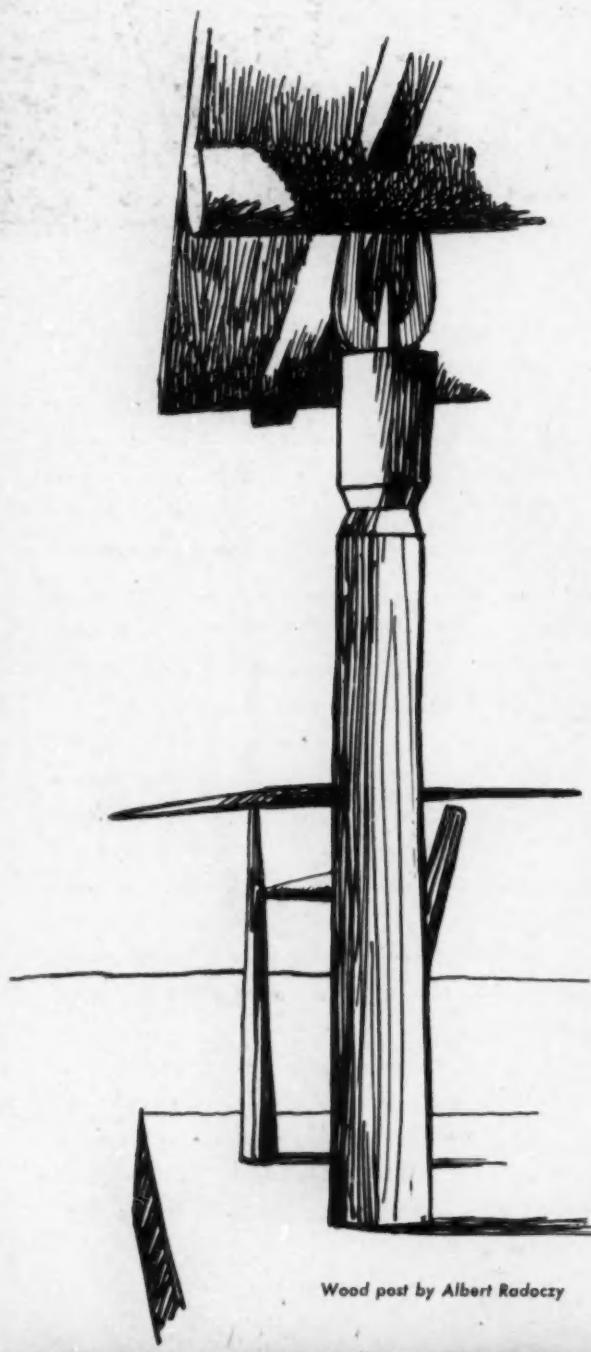


A free-standing, partition painting by Ad Reinhardt

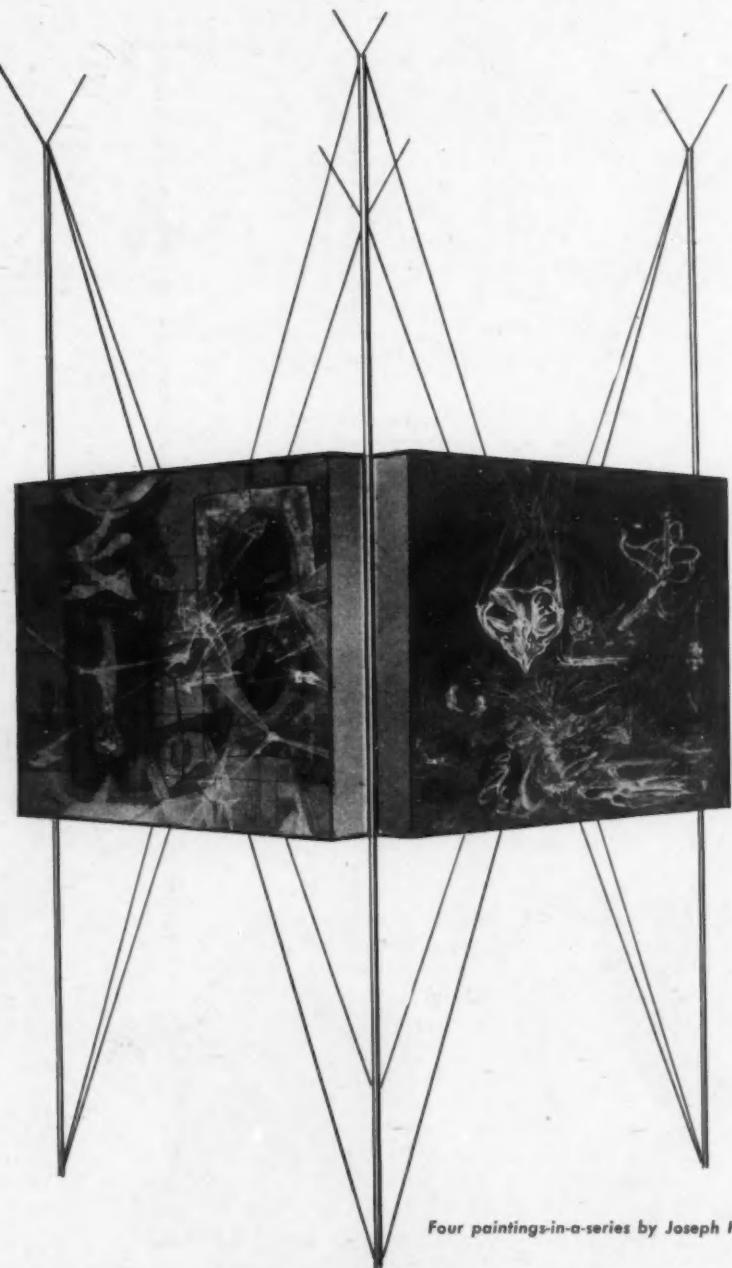
photograph courtesy Betty Parsons Gallery

suggestions:

concerning a place in architecture for painting and sculpture



Wood post by Albert Radoczy



Four paintings-in-a-series by Joseph H. Heil



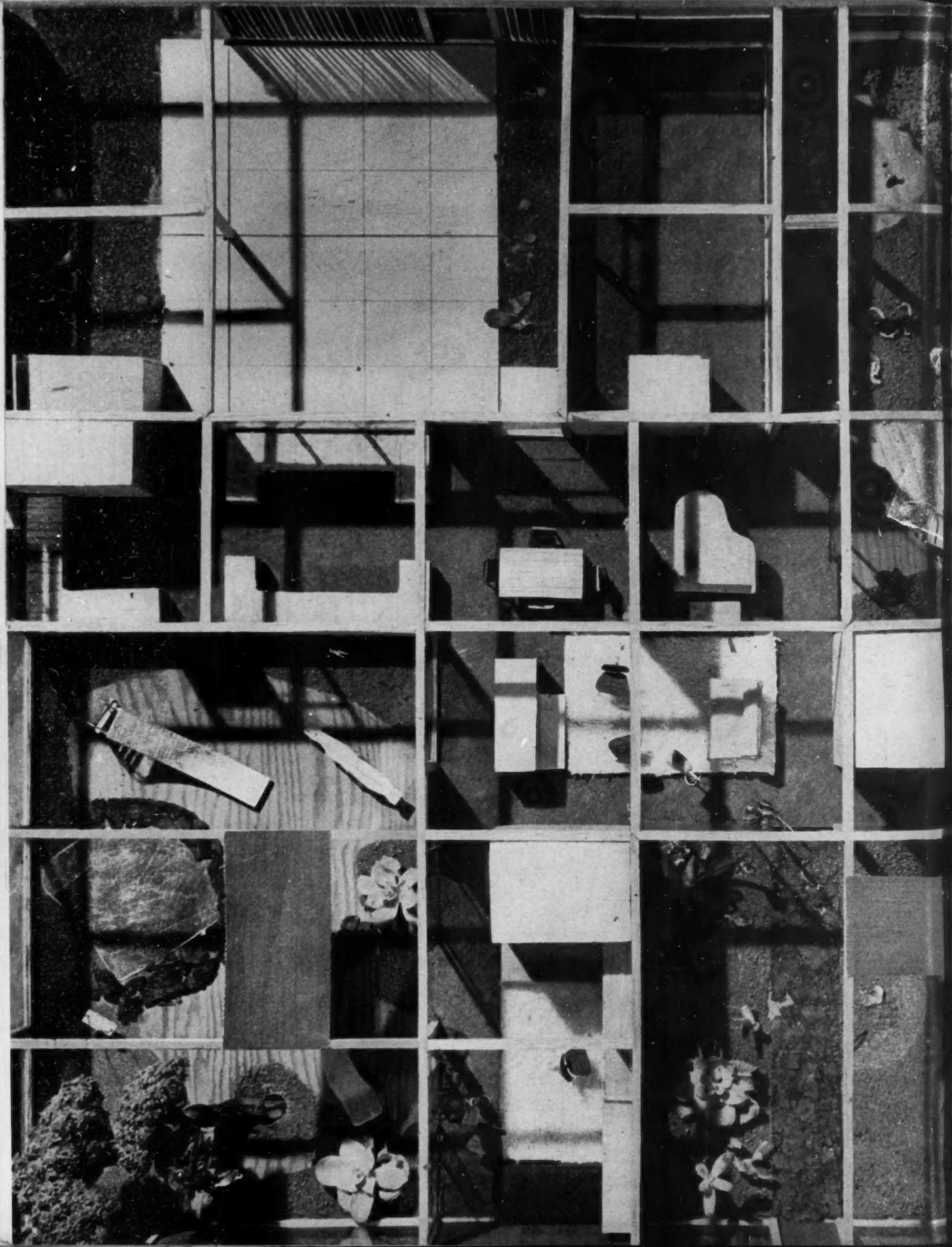
## SERVICE STATION RICHARD J. NEUTRA

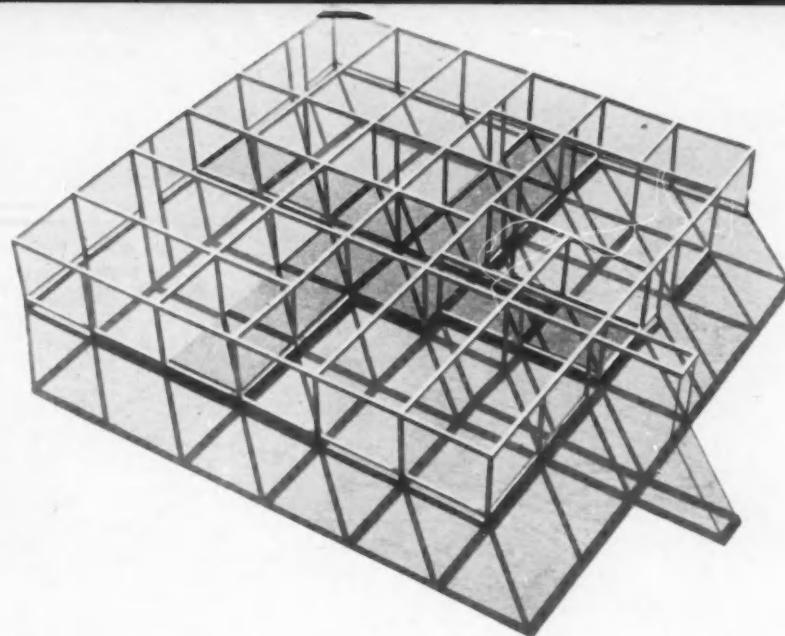
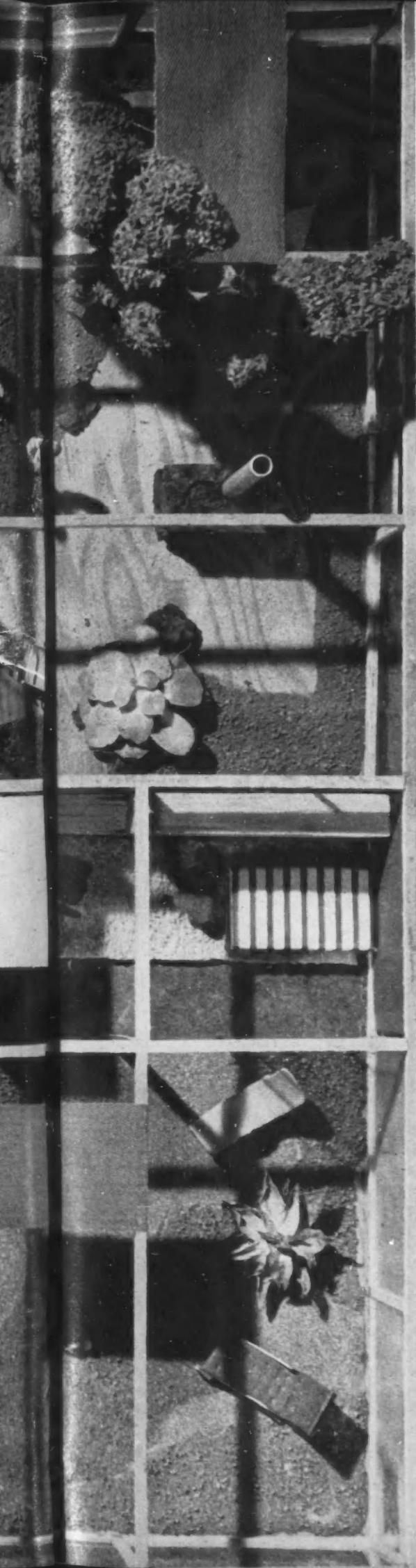
architect



The automotive industry deals with a branch of human activity much less encumbered by a traditional preponderance of habit. The buildings serving as accessories to motor traffic have, in many cases, profited through the freedom of this great modern industrial enterprise, although too many of the gasoline stations and garages still look like Connecticut out-houses or Mexican ranchos.

This service station in Bakersfield, California occupies a prominent site in the city and needs nothing to identify its service function in order to state its public purpose. As a part of the total environment, such structures inevitably influence the public mind. Although our residential thinking too often inclines us to the ivory tower, the daily necessity of contact with the real working world can influence a desire for an overall, wholesome environment. While most of us contemplate building residences and not gasoline stations, if we can see and understand the direct and logical expression of need in living and functioning architecture, our houses do not have to become retreats from daily life, but can become a part of our participation in the overall environment. It is through an understanding of this "total environment" that our individual lives can be best integrated within it.





Outdoor living is an accepted idea of California home life. With the exception of the patio precedent, the fact is, however, that the bulk of California houses are simply transplantations of the eastern suburban house with little consideration of climatic conditions; the old form and old plan, with perhaps the addition of extensive windows, often resulted in loss of privacy and little added use of outdoor space. This heritage is understandable in the rapid growth of a new community, but, with the development of a contemporary architecture, should come not mere refinement of "modern style," but a deeper understanding of contemporary life. Two physical factors must be provided to make this possible: privacy and shelter from excessive wind. This "contraspatial" house presents one possibility for the development of an integrated outdoor-indoor controlled environment; not a stereotyped house with the addition of large windows and a fenced-in yard but a structure with a functional relationship between each covered (indoor) space and its corresponding controlled open-air space. The house "includes," not "excludes" these "outdoor rooms."

The plan is a square consisting of enclosed and open space. The enclosed spaces are composed of four wings and a carport emanating from a central nucleus or commons. Each wing bears a functional relationship to one of the four courts. The commons opens into each of the four wings and likewise into each of the courts. This plan is especially adaptable for a limited site where the sides of the house approach the lot lines. The outer walls may be almost entirely opaque or translucent, yet a maximum of light and outdoor living may be enjoyed in privacy. The house functions in five interrelated sections.

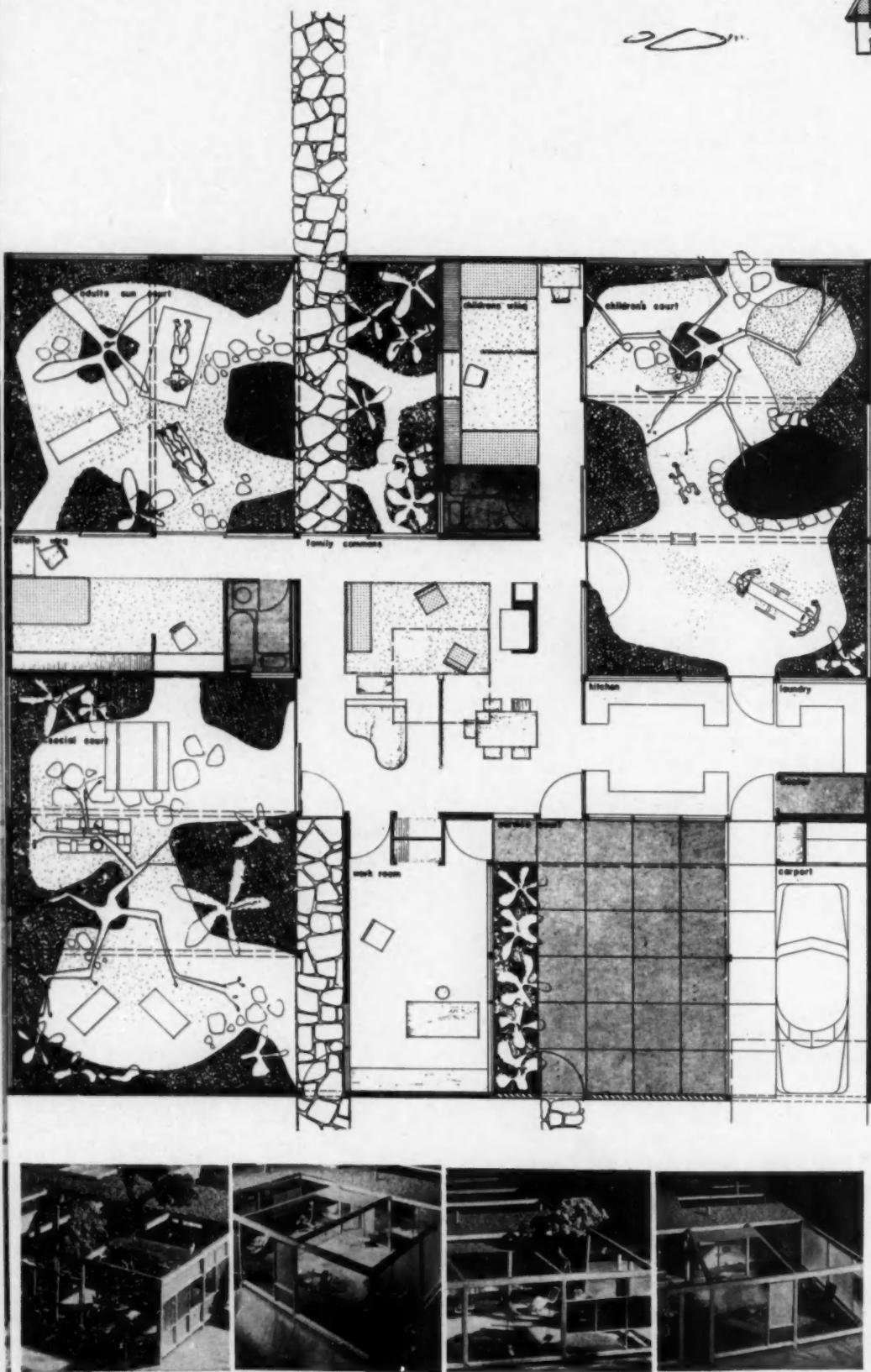
1. The "family commons" is the focal point for the family as a group; a large space for eating, conversation, music and entertaining. With the exception of the fireplace, the space is flexible, subject to several informal arrangements. Although this space is adequately lighted from four sides with pleasant views



## THE "CONTRASPATIAL" HOUSE

by DONALD OLSEN, architect

through the courts, the central skylight produces a magnetic attraction. The space will function directly with the social court which will be used for general family enjoyment, entertainment, barbecue and outdoor eat-



ing. The court is extensively landscaped and the formal entrance to the house passes alongside.

2. The service section is composed of the kitchen, laundry space and service court, and is located to provide the housewife with control over the children's area. The carport and family entrance is directly accessible to kitchen, commons and work room.

3. The children are provided with their own section; a bedroom wing and corresponding outdoor play space, located within ready reach from the kitchen or adults' bedroom. The bedroom wing, containing a small prefabricated bathroom, is a free space which may be divided into separate bed spaces by a sliding curtain partition. The play facilities in this court will change with the changing age of the children.

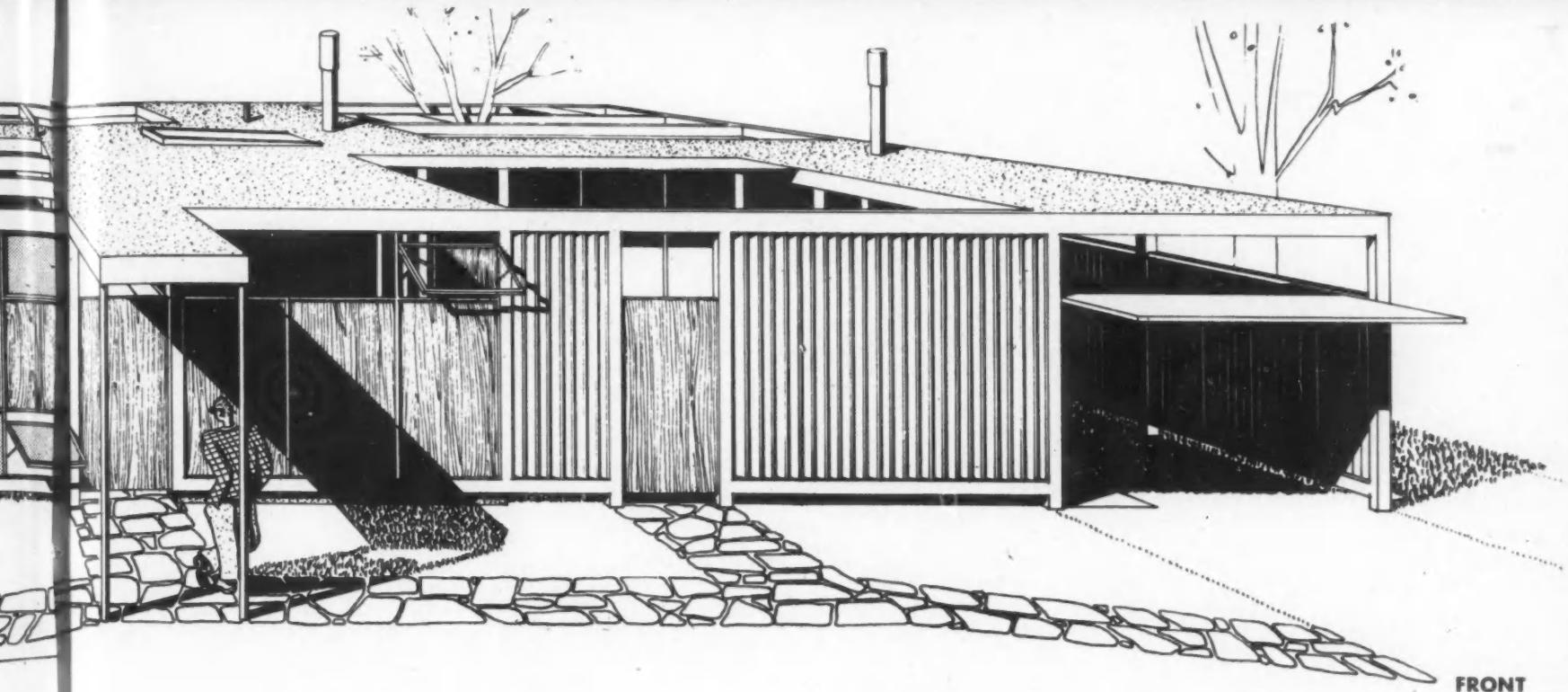
4. The adults' section is composed of a bedroom wing with a prefabricated bathroom unit, and it may be divided into two bedroom spaces or a bed and dressing room space. This wing opens into its private sun court. The court may contain a small swimming pool.

5. The hobby or work room section will be used for many family activities. This is planned space that replaces the basement or attic of the past. It is large enough for storage and work areas for each member of the family, and is easily accessible to the service court and carport. This wing may also be used as a professional man's office for which direct entry can be arranged.

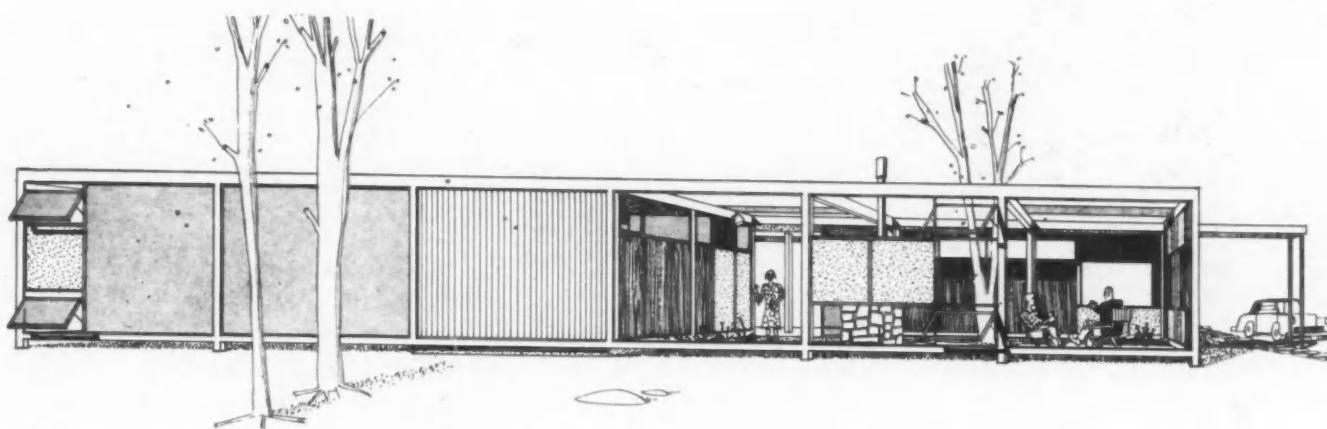
The structure is a three dimensional grid of horizontal and vertical members. Vertical members are spaced 12 feet on center in each direction creating structural bays which are multiples of the basic 4-foot module on which the house is planned.

The walls are standard panels which fit into the structural frame. The panels are prefabricated in the local mill and delivered to the site ready for installation. Depending on orientation and privacy the panels may be of opaque, translucent or transparent materials, or any combination thereof within the basic modular scheme. Sun control is attained by means of movable shuttle canvas-horizontal-screens along the tie beams over the courts. These may be used as sun shades over any part of the court or for the corresponding rooms.

Heating may be either radiant panel heating in the floor or a system of unit heaters in each wing and the central space.



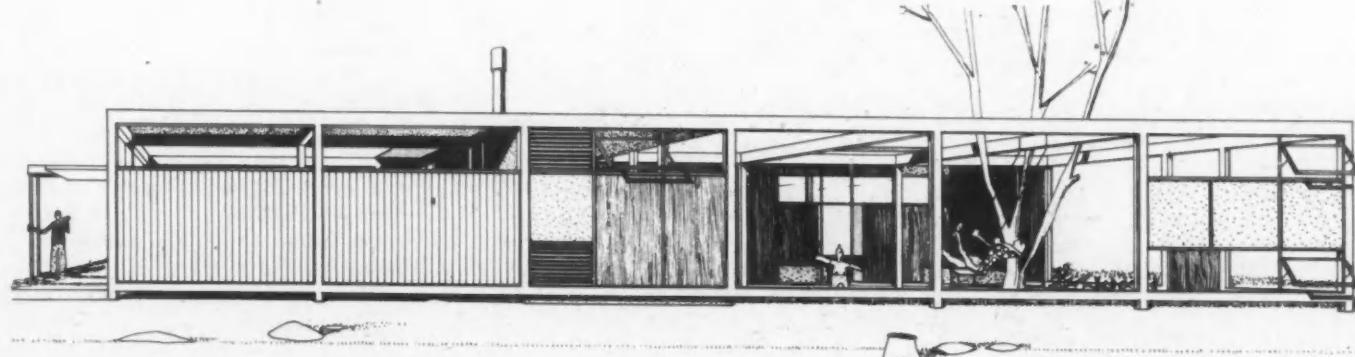
FRONT



SIDE



BACK



SIDE

# ARCHITECTURE IN A CHANGING WORLD

**YOUTH** means the start of a great adventure. Youth is the period of tender feelings and bewildering urges, of redundant vitality and unrelenting passions, of an undisturbed freedom at home and the still far but nevertheless audible rumblings of the outside world.

Youth is the chaotic stage—void and without form—which you must try to fill with worthy contents, to mold into a constructive skeleton, a significant form pattern. A creative job—the job of, I may say, an artistic mind: sensitive and vigorous at the same time. This is especially true in a society living between two ages, between an age which, as we all know, has gone and a new age whose final meaning nobody yet knows.

If you agree that childhood and adolescence are the most formative periods of human life, you must try in good time to bridge this cleavage in the minds of your students, to awaken their intellect as early as possible, to see first things first. Not by feeding their young brains with the stale bread of past notions invented by and sufficient for different conditions and surroundings. Not by incoherent details which, to combine into a whole, half of our lifetime had to be wasted.

First things are of great consequence: young plants and animals are most sensitive; the youth of a nation most daring; the beginning of an age its most creative stage. That is why all original artists betray their future greatness in their first works.

It is therefore up to you to educate your students to the status of their age; make them welcome it; make them feel its historic portents; make them proud of their destiny to be the representatives of a new genesis. Destiny, however, has an all comprising meaning. Thus, they must be educated to realize the whole story, all the basic facts in all their consequences. And as to details, they must stand second to their general significance, their human interrelation. Make them understand the probable reactions of the present in order to visualize the problems of the future which is theirs. You are certainly aware that I am not a politician though I believe that Democracy is the first principle of a free and mature people; I am no economist though I learned that two times two equals four; I am no prophet though I am convinced that the future is the magnet which attracts the present.

Such is the faith of a creative man, i.e. of all who know that history cannot mean anything other than the idea of perpetual change and continual action. This is the cue and basis of my short talk on "Architecture In A Changing World."

**ARCHITECTURE**, in its creative expression, is the field of human endeavor that conveys most visibly the change of material and structural possibilities, the change of political, economic, and social conditions.

In short: the history of architecture is the story of man's changing civilizations. Historians call them "Epochs," art-historians call them "styles."

To understand our time and its architecture, I want you to view the foremost buildings of three of the great civilizations before us: Ancient Egypt, Ancient Greece, and the Middle Ages.

**THE TEMPLE OF KARNAK**—built about 3000 B.C.—stands in the upper Valley of the Nile. The Nile was and is Egypt's main spring of life. The Biblical seven fat and seven meager years tell the story of droughts and floods, of scarcity or abundance of the Nile's water. Egypt's climate is hot, her sun glaring. The massive Temple columns of granite—with their expressive reliefs and vivid colors—illuminate the high, dark and thus cool interior like torches at a funeral pro-

cession. The stage-setting of a super-human spectacle. The inscriptions and carvings are the books of Egypt's history, the records of its Kings' wars and conquests—their foremost occupation.

**POLITICALLY**—ancient Egypt is an autocracy based on slavery and illiteracy.

**ECONOMICALLY**—the entire population lives in bondage to the King and his resplendent court.

**SOCIALLY**—a hierarchy. The priests with their primitive knowledge of the Heavens determine the fate of the people—war and peace—from the constellations of stars and planets. The King is the despotic ruler over life and death. As Life is short and miserable, Death is the only promise of rest. Death elevates the King to the status of a Deity, evaporates the common man to nothingness. An age of inhuman proportions, of absolute tyranny. A civilization united by force, and—as force works—disintegrating through the force of the Persian conquest.

**THE PARTHENON TEMPLE ON ATHENS' ACROPOLIS** represents the Greek period—culminating around 500 B.C. The Temple—a marble structure—is but a glorified mansion, the residence of the Goddess Athena. The round sculptures adorning the Temple tell of man fighting the centaurs—man's mind and virtues in combat with his animalistic instincts, his second nature; the upper-world (Man and Gods) fighting against the nether-world, light against darkness, enlightenment against ignorance. The true picture of the ancient world of Greece.

**POLITICALLY**—Greece is a democracy, the rule of the best of the people. A democracy whose economic structure, however, is based on slavery. Unlike ancient Egypt—slavery not as a minority status among free citizens. Slaves are captives of foreign countries. In fact, an aristocratic society, free from manual work, and so free for the amenities of life, for creative ideas, and human ideals. In the lucid atmosphere, the sunny climate of Greece life is well balanced: the war hero, according to age-old traditions, is God-like; the common man, a full citizen; the philosopher, the wise man, the leader of the people. The scale of man, the human scale controls everything. Man and nature in complete unison.

Around the Mediterranean Sea, for thousands of years, building construction is based on static principles. The columns support the load of the roof. The line of force travels vertically from roof through column to the foundation. All Temples are built of natural material—stone. An un-elastic material, stresses and tensions are unknown to their building technique. After a relatively few centuries of great achievements, Greek Democracy, through internal strife and external conquest, degenerates into the totalitarianism of the Roman Empire, its power spanning the whole circumference of the then known world. To rule supreme, even in the realm of religion, Rome's pantheism had, finally, to destroy the monotheistic creed—the one and only God of Judea. Exactly as the religious credo of the Middle Ages—the Holy Trinity, the union of Father, Son, and Holy Spirit—had to destroy the ancient Pantheism in order to rule supreme over the mind of the Western world.

**THE MEDIEVAL WORLD**—culminating around 1300 A.D.—collected, after the fall of Rome, the remnants of the Ancient World into the new faith in Heaven's salvation, the reward for charity and benevolence here on earth.

**HEAVEN** is the unification of a human fabric divided politically in feudal institutions and new communal loyalties.

**GOD IN HEAVEN** is the mystic integration of visible and invisible forces—that indivisible equilibrium without which man cannot thrive. This vital synthesis brightened the mental

# CHANGING WORLD

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darkness into which the end of the era of Antiquity had plunged the world—that millenium of political disorder, physical destruction, and social dissolution which destroyed the continuity between man and nature, split his world into the natural and the supernatural, and surrendered man's self-confidence to irrational fears and mysteries.

THE GOTHIC CATHEDRAL is the visible expression of the Medieval civilization. Unlike the Greek Temple, the medieval "House of God" has no domestic meaning, it is rather the exclusive domain on holiness amidst the court of Saints, the chapels of noble patrons, and the throne of Christ. Thus, no columns of human size carry the Cathedral's roof. Piers and shafts beyond the size of man are the servants of a spiritual power that descends from above and flows through the Universe. A principle that is truly disclosed in the cross-form of the Cathedral's floor plan.

Built like the Greek Temple of in-elastic material—sandstone or brick, the Cathedral is the perfection of the medieval structural systems of vault and pier with its interdependent, its dynamic action of thrust and counter-thrust. There is, unlike the columns and pediments of the Greek Temple, no separation of substructure and superstructure. All structural members—the interior and the exterior—pier, vault, and flying buttress form a dynamic pattern, the flow of forces, a structural conflux.

The Cathedral of the Middle Ages is the symbol of man's spiritual center to which political rivalries and economic ambitions are submitted for ultimate judgment. It embraced the entire Western World in spite of national differences: The German Cathedrals are as compact and self-assertive as the German people; the English Cathedrals are well balanced and firmly rooted; the French Cathedrals depict the adventurous mind and mental brilliance of France.

In the Middle Ages, as in Ancient Greece, architecture embraced the entire life—its physical ineptitudes and human aspirations, until man started to exchange his dignity and common interests for the ignominy of predatory money and nationalistic monopolies, the Western World, its spiritual direction for mechanical corruption and religious emptiness.

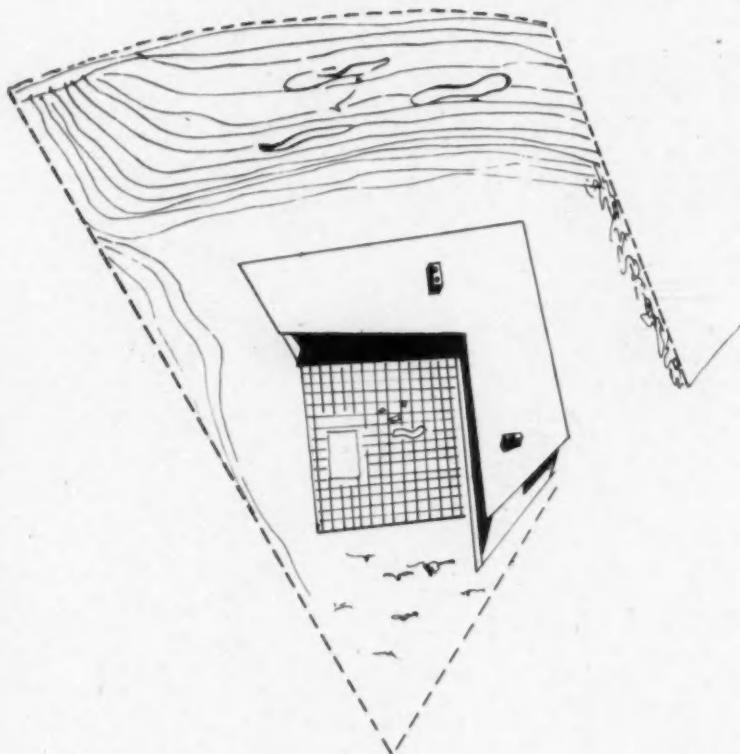
Finally, the 19th Century—of which, through length of life or narrow education, we are all still a part—destroyed the unity of man and nature, the necessary balance between the world-of-man and the world not made by man. The architect of the 19th Century abandoned his age-old leading position in the field of building, degraded himself to be the handyman of wealth, the mere decorator of structural principles invented by different times and civilizations. And so, he lost sight of his own time's potentialities—of the new technical, social, and cultural forces of his own century. And after long and futile experiments to revive the past, the Medieval World finally degenerates into the totalitarianism of our very days—our time of trouble.

The division of our world into two rival camps—political, economic and ideological—endangers today man's age-old dream of peace, at a moment when lasting peace seemed near to us.

Science, trying to conquer the secret of nature, provides us with deadly weapons, at a moment when the new power at hand could fill our life with unthought of blessings. Our passions and animalistic instinct—greed and hatred—imperil man's eternal longing for individual happiness, at a moment when our resources and inventions, the shrinking of frontiers and distances should make it easier for us to attain this goal than ever before.

Facts we know and fear, we understand and cannot reverse because our mind did not keep pace with our intellect. This is our dark age—living between two worlds. The only light that gives us hope—and I try to (continued on page 54)

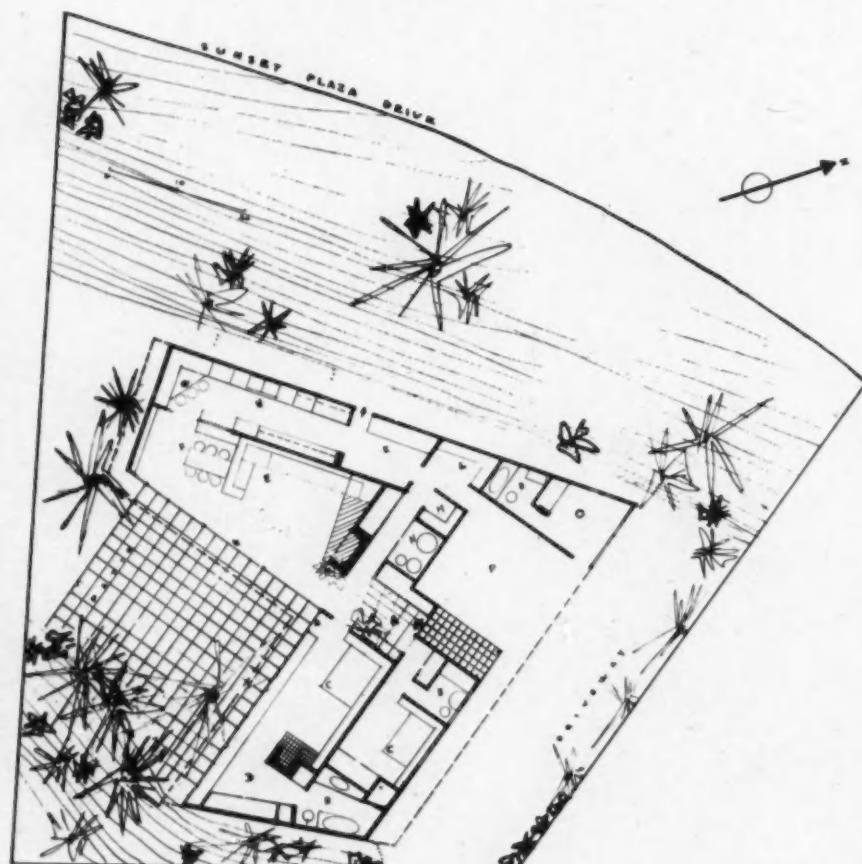
**by ERIC MENDELSOHN**



The form of this plan was not the result of a personal expression on the part of the architect. The topography was difficult and the site limited in space. Excavation and grading were necessary in order to have a level area of approximately 55'x70' on which to place the house, patio and driveway. The only view from the hills was directly south. With this in mind, and to achieve privacy, the house was placed as shown on the plot plan. Its shape, determined by these restrictions together with the owners' requirements, was not a whim of the architect.

The structure is of steel and wood: a modular spacing of 3" steel columns and 8" wide flange steel I-beams 10' on center makes the skeleton of the house. A water-proofed and insulated concrete floor with carpets and other flooring facilitates the integration of the indoor and outdoor areas as practically every room opens to the outside either with French doors or, in the case of the living-dining space, a 10' wide sliding door. This steel system reduces labor considerably, for while the foundations are poured the frame is manufactured in the factory and then brought to the job. In a matter of four or five days the whole skeleton is erected. All walls are non-bearing. The frame, foundation and roof are designed to resist seismic and other stresses.

## HILLSIDE



A Entrance Hall	H Kitchen
B Baths	K Service
C Bedrooms	L Shop Work Room
D Dressing Room	M Dark Room
E Living Space	N Furnace Room
F Dining Space-Bar	O Maid's Room
G Breakfast	P Car Port

The house is composed of living-dining-bar space; master bedroom, dressing room and bath; son's bedroom and bath, which serves also as a guest room; maid's room and bath with separate entrance; dark room and hobby room; service room; kitchen and breakfast area which opens into bar and dining room by means of leather modern fold sliding panels of canary yellow.

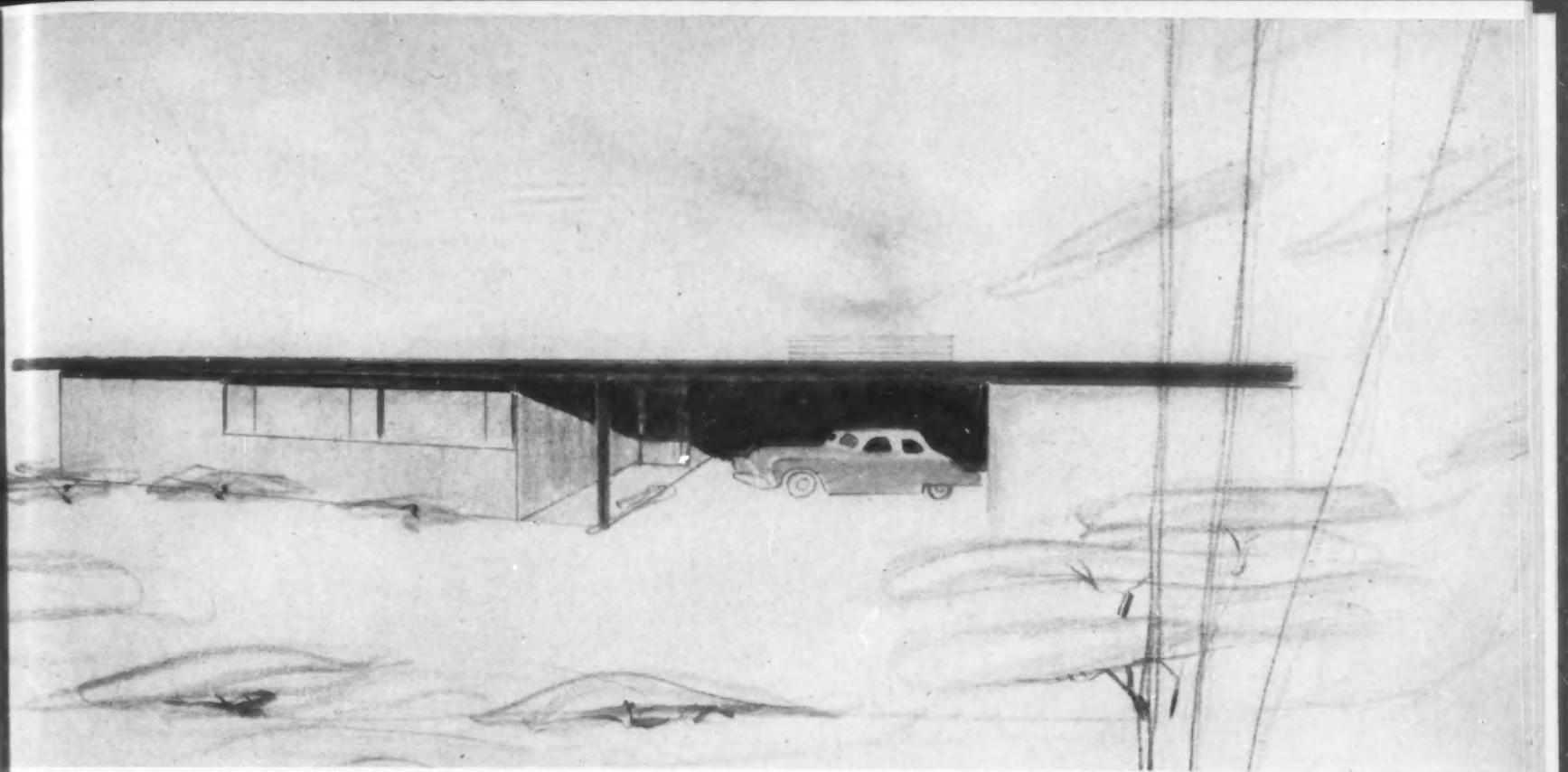
Living-dining-bar space is particularly efficient and flexible for outdoor-indoor activities since it opens directly to the enclosed patio.

The master bedroom has a fireplace and other conveniences for separate living in order to accommodate the irregular hours of the client who is a doctor. The floor is carpeted in gray and one wall is canary yellow. The wood is stained blue-gray. Draperies are blue and the black spread on the bed gives emphasis to the color scheme.

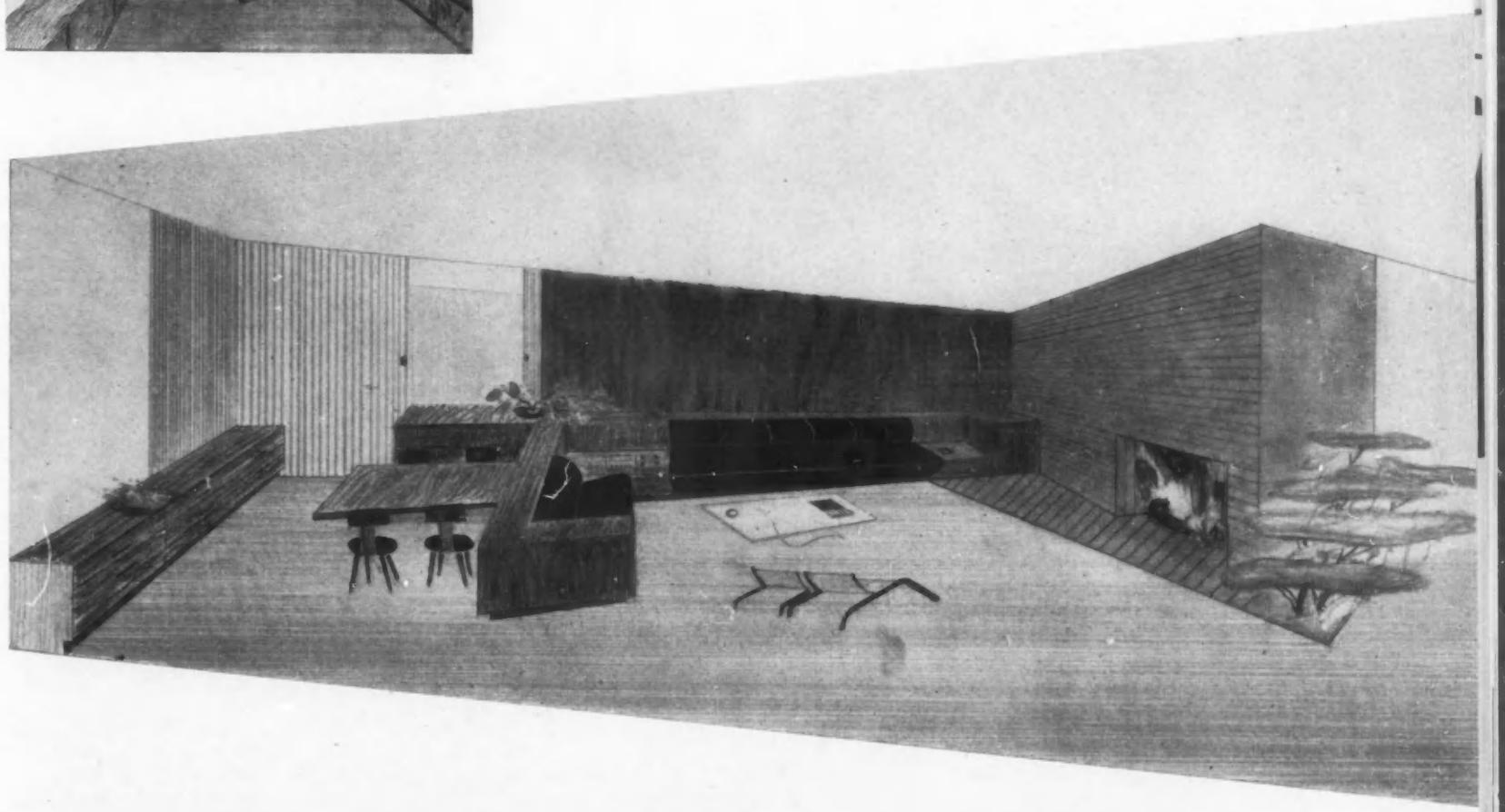
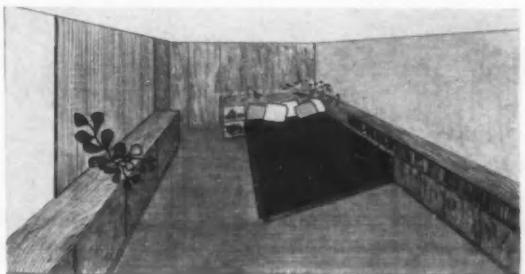
The car port is placed adjacent to the house in order to effect a "quick get-away" for the inevitable emergency calls of a doctor.

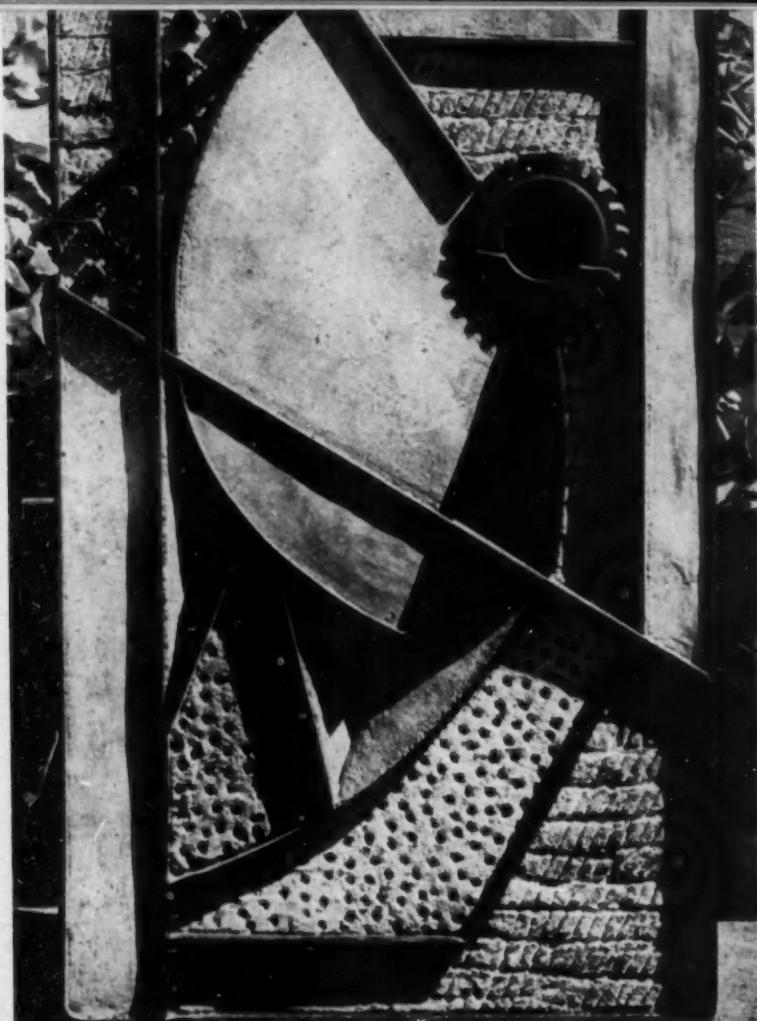
The entrance hall floor is covered with plain blue asphalt tile. Two openings in the floor provide indoor planting areas.

The house is approximately 1800 square feet excluding car port. Exterior plaster is used on outside walls; all steel sash and copper screens; 4" rockwool insulation on roof, bathroom walls of Formica; forced air heating and ventilating system; ceiling throughout house, white luminal paint; all lighting fixtures and furniture designed by the architect; inter-communication system is installed throughout the house. Construction will begin in approximately thirty days, and the house will be shown in more detail after completion.



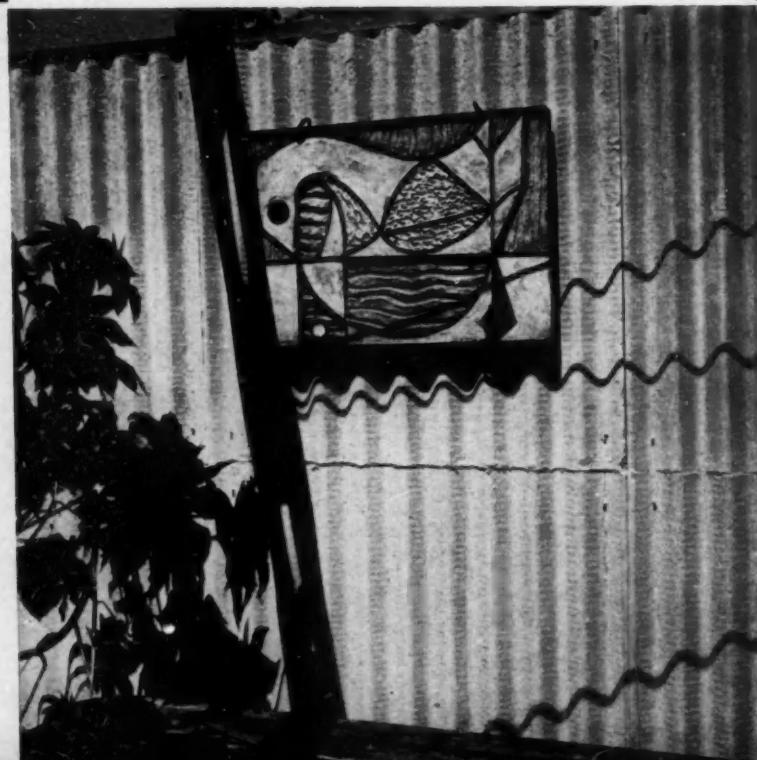
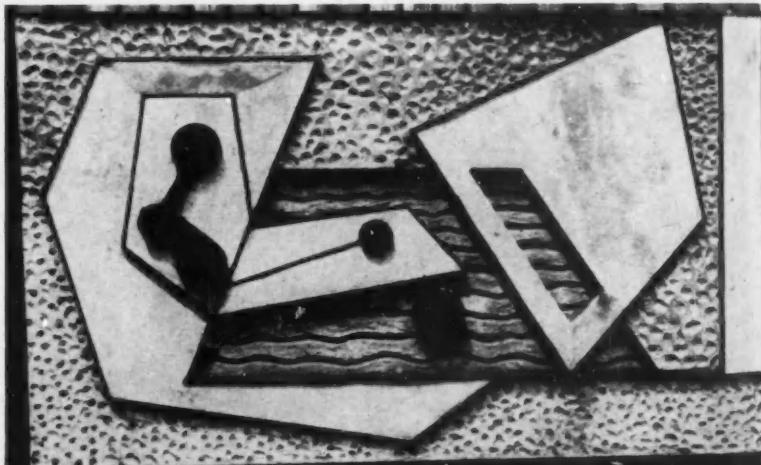
## ELSDE HOUSE BY RAPHAEL SORIANO, architect





A confusion now exists in contemporary architecture as a result of the lack of coordination between the architect and the artist who is giving the structure its ornamental decoration. There is at present little integration of scale, material and function between the building and the ornament.

May I quote: "this is a fresh approach for the artist. He strives to unite his best efforts with those of the architect in order to achieve a unity of feeling. Mural decoration must, as well as possible, be related to the building it decorates. The artist strives not to translate from the past or present, but to create a design which will carry out the feeling of the building. The materials, the design and the principles of construction of the building must be considered by the artist. The artist must limit himself by all these factors which are related to the building. He forms a concept of design by integration of these factors. By expressing this concept in his decoration he achieves an esthetic unity of the building and decoration."

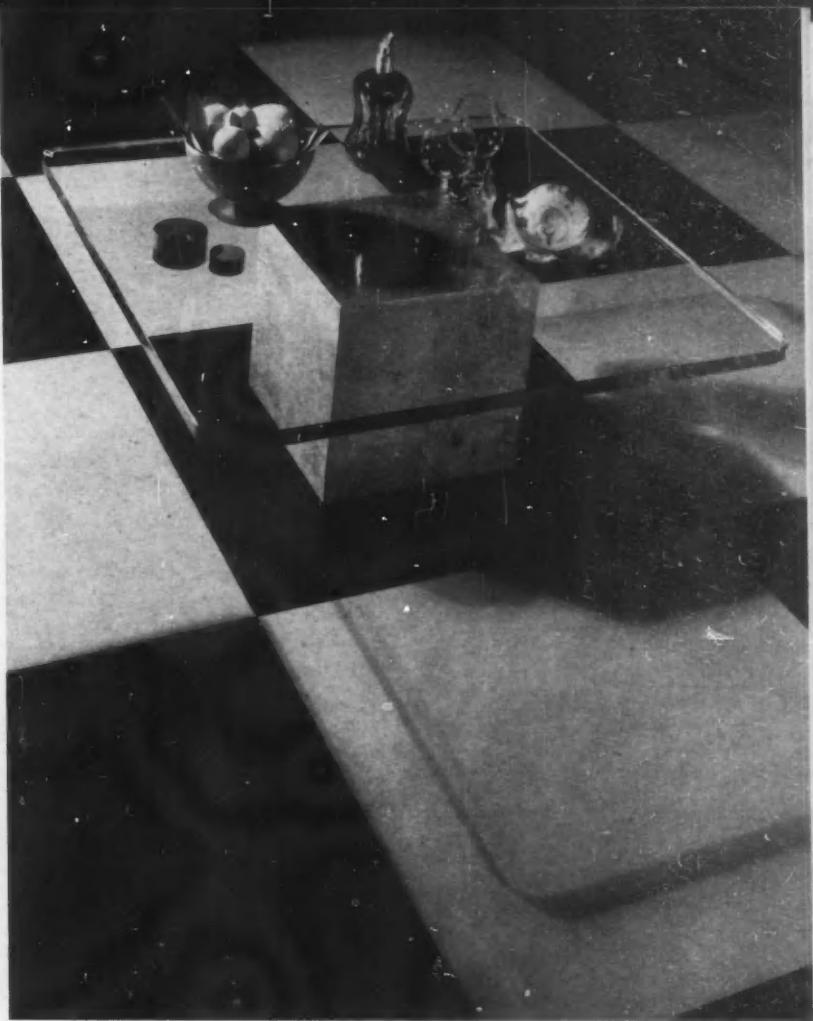


## GARDEN SCULPTURE by FLORENCE ALSTON SWIFT

The Parthenon, Chartres and the Pyramids are great examples of a complete concept where the ornament ceases to be ornament alone and becomes a function of the architecture.

The medium of iron and concrete expresses the desire to use these building materials as ornament related to architecture. Iron and concrete, a very exciting medium in form, texture, movement of light and dark and three dimensional space design gives life and vitality to new structures. In the construction of these pieces the iron frame-work of the design is electroplated to prevent rust, backed by wire screening, and each area is filled with concrete molded to the desired form and texture. This suggests an interesting possibility of architectural construction in which light weight concrete can be used as a filler material interspersed through the webb of steel construction.

The concept of abstract expression in art grows out of the scientific principles which govern modern engineering and architecture.



photographs: F. M. Demarest

Above, left: coffee table—every surface, including legs, is veneered in exotic woods—olive, ash, rosewood, madrona, myrtle burl and mahogany.

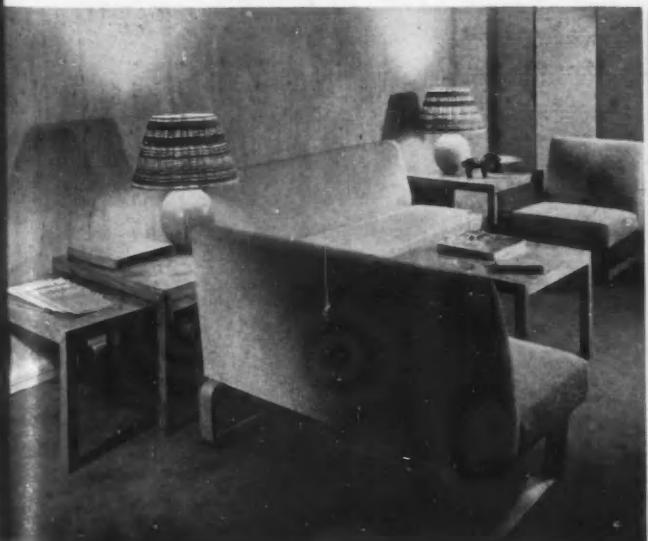
Above, right: cocktail table—A 38" square glass top one inch thick with polished edges is placed on a cube. The cube is veneered in rare woods and comes in three sizes.

Below, left: one, two, and three-seat units—back and seat cushions are of koylon foam rubber over springs. Wood is mahogany. 21-lamination supports. Square table in two sizes comes in mahogany or other woods.

Below, center: side chair with woven seat and back of straps in various color combinations.

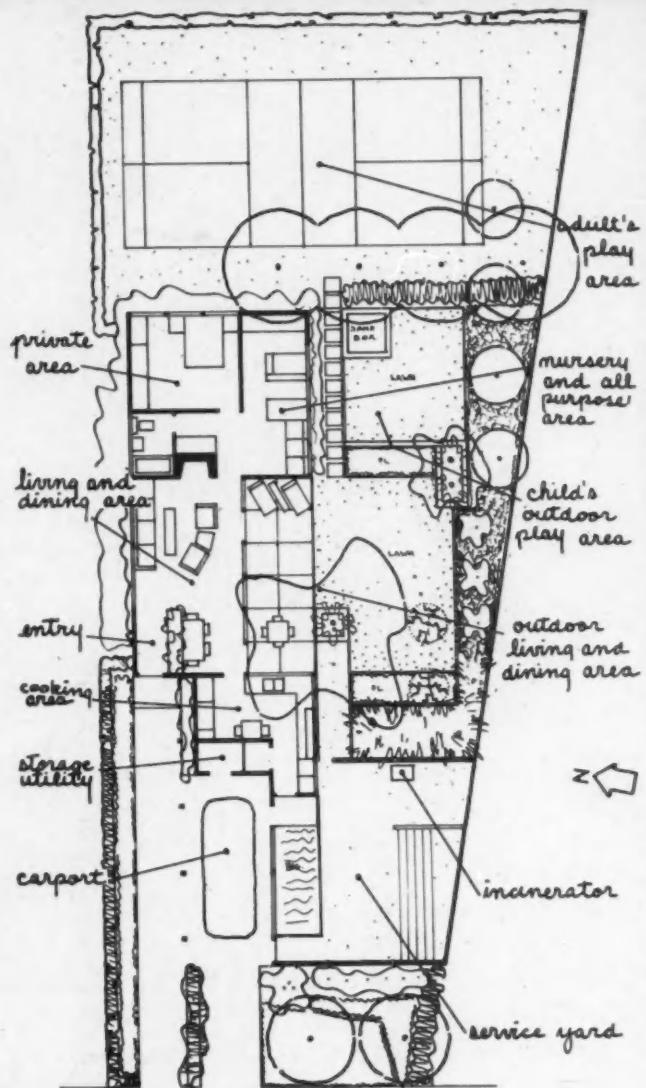
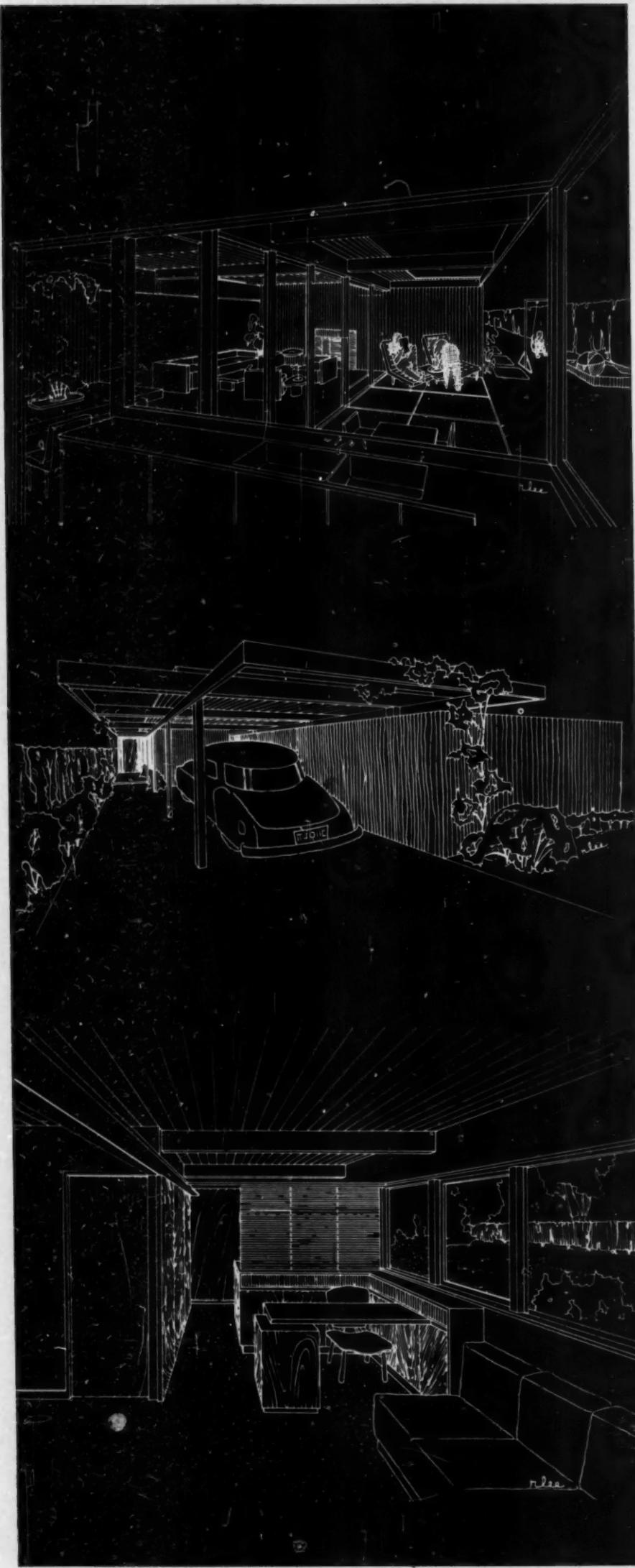
Below, left: sideboard of mahogany—end section contains adjustable shelves with three glassware shelves on doors.

## FURNITURE by EDWARD J. WORMLEY



photographs: Frank Willming

Center section has four linen drawers and two vertical openings for tray storage. Doors are hung on piano hinges. Horizontal superstructure above sideboard of mahogany has hinged glass doors and adjustable wooden shelves.



**SMALL CITY HOUSE**  
**ROGER LEE, architect**  
**T. OSMUNDSON, JR., landscape architect**

The house was designed for a narrow forty foot level lot with south exposure along the side. The floor is concrete, and the frame is based on 4 x 4 posts supporting redwood beams. Exterior covering is vertical redwood siding. All living activities connect directly with each other and none of the limited floor area is lost in hall space.

The house is entered under a trellis roof adjacent to an open carport. A six-foot coat closet provides a screen between the entry and the dining area. The living-dining area has maximum exposure to the south with high windows on the north wall. This area opens directly to the outdoor space through alternate sliding glass doors and floor to ceiling fixed glass. The cooking area is situated near the entrance with ideal south and east exposure. It has easy access for outdoor serving and a full view of all social activities. The laundry service is combined with the cooking area and is in line with the counter space. The private area in the rear of the lot and away from street noises is closed off from the remaining portion of the house by a concealed door. The owner's sleeping area has the morning sun, while the nursery, taking a portion of the all purpose area, has southern

(continued on page 56)



In the designing of this men's store the problem was to remodel an existing shop with a minimum of structural changes in order to stay within a small budget. The object was to create a rich and informal atmosphere which would not frighten off prospective customers by its elegance, as the merchandise is in the medium price range. A warm terra-cotta brown was used on both interior and exterior with accents of black and white; carpeting, mahogany and gray. An effort was made to dispense with the usual type of display cabinets and counters to avoid creating a barrier between customer and salesman. The shop trademark was used throughout the store and on packaging and letterheads.

## STORE FOR MEN

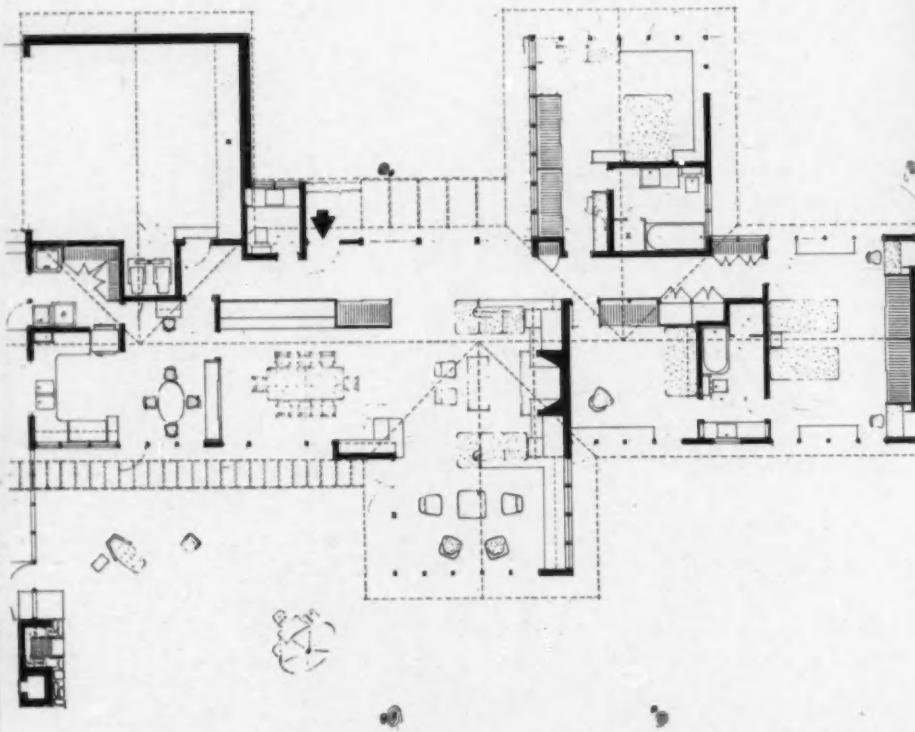
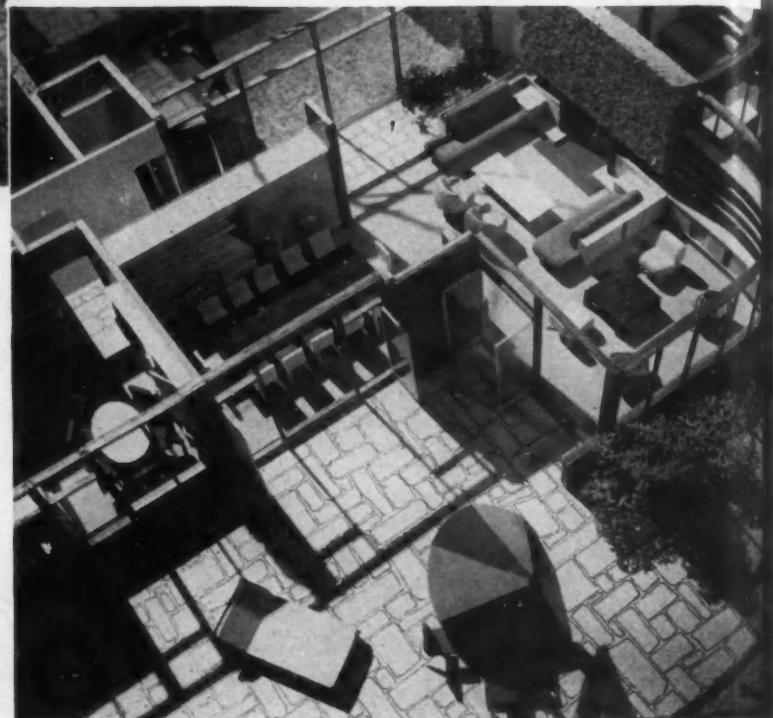
**ALVIN LUSTIG, designer**  
**SAM REISBORD, associate**



photographs: Julius Shulman



The site: A corner lot, 140' x 148', in Pasadena, situated in an old avocado grove. The client: "I don't like 'modern houses,' to me they are cold, flat, and boxlike. Colonial is out, French Provincial and English likewise. I don't want 'style,' I want 2400 square feet of house, comfortable for living. Outdoor living is important. Three bedrooms will do; one for my wife and myself; one for the boys, large enough for play and study; and the third, a guest room or extra room if a boy becomes ill. Please, no den! To me a den is a

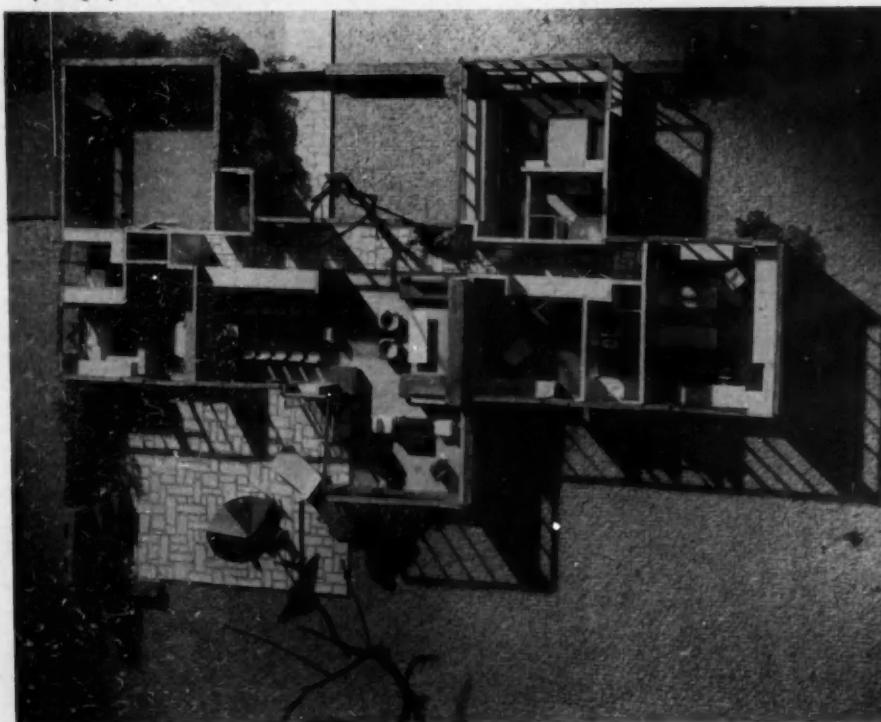


photographs: Julius Shulman

place in which to be comfortable when the living room is not. Give me a living room to live in."

The facts: The space pattern dictated by orientation and use took form in redwood, glass and stone, with 2"x4" bearing posts spaced 2'-8" on centers and a 16" spacing of studs, care being taken to create a living environment with privacy indoors and outdoors, preserving as many avocado trees as possible, and integrating the open plan to site. The enclosed entrance garden, with avocado tree and shade plants inside and outside, serves as transition from street to house, obscure glass at the entrance for privacy and light. Interior materials are redwood, stone, plywood, and plaster. Furniture takes design form as part of the house. The pitched roof, with an aluminum surface assures insulation from the hot Pasadena summer.

**DON SAXON PALMER**  
architect



## CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

(continued from page 20)

(500) Lighting, Inc.: Series folders, brochures Philite fluorescent lighting fixtures, incandescent reflectors for residential, commercial, industrial use; includes interesting equipment for subtle spotlighting, flush lighting; profusely illustrated; provides full technical data, prices.

(269) Lightolier: Folders wide range Lightolier lighting fixtures; good contemporary design featuring built-ins readily available.

• (375) Pryne Company, Inc.: Illustrated bulletins Pylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data.

(392) Smoot-Holman Company: Information newly designed Zenith luminaire; Polystyrene plastic side panels ribbed to permit proper light distribution while reducing surface brightness to minimum; certified ballasts, starters; individual or continuous mounting; opens either side for servicing.

(418) Sunbeam Lighting Company: Catalog new line fluorescent lighting fixtures; contemporary and standard design; wide range applications; full technical, installation, service data.

(270) Supreme Lighting Company: Comprehensive 23-page catalog well designed line fluorescent fixtures; hanging, open and glass covered; recessed fixtures with egg crate louver or diffusing glass; industrial, reflector, window types; strip, circline; kitchen fixtures, vertical mirror lamps, bed lamps.

• (339) Kurt Versen Company: Two brochures on exciting contemporary residential lamps, fixtures and on focal lighting, for commercial, residential use; both very well prepared, copiously illustrated, data-packed; one of best sources of information contemporary lighting; firm has been leader in field for many years.

### MISCELLANEOUS

(340) De Patta: Information contemporary jewelry at its best for an ever increasing minority; available in Monterey, Los Angeles, San Francisco, Portland, Chicago, or direct.

• (475) Tony Hill-Wilmer James: Full information full line contemporary ceramics; unusual glazes, beautifully fired; also lamps with ceramic bases; used in CSHouse Number 18.

• (474) Modern Designers: Full information good lines ceramic trays, bowls, incidentals, and lamps; well known contemporary designers; available through selected retail outlets; used in CSHouse Number 18.

### MOTION PICTURE EQUIPMENT

• (512) Bell & Howell Company: Brochures, information Filmosound projectors for use in homes, schools, churches, industry; gives full technical regarding equipment, installations, use, operation; practical, interesting, sensible.

### PAINTS, SURFACE TREATMENTS

(463) Amercoat Division, American Pipe & Construction Company: Information new Amercoat vinyl coating which is a pigmented vinyl resin dispersed in water; resists most dilute acids, is unaffected by alkaline cleaning compounds; waterproof; white and solid colors.

(513) W. P. Fuller & Company: Sixty pages of specifications for paint products featuring Fuller paints, related products; specifications range from best possible to least expensive jobs; completely covers subject of paint; one of best prepared specification books available; belongs in all files.

• (501) McCloskey Varnish Company: One of best brochures treatment of floors and their finishes; based on Gysmeal, Tungseal, Penetrating Floor Sealer, Terrazzo Seal, Wood Sealer; penetrating but simple analysis how to treat, maintain wood, terrazzo, cork, concrete, magnesite wool composition floors; well worth study.

(346) National Lead Company: Folder painting specifications "Dutch Boy" white lead, paints, varnishes, enamels; chip form color samples available; valuable information for treating exterior, interior surfaces.

• (457) Frederick O'Brien Paint & Varnish Works: Folders O'Brien Pen-chrome wood finishes; remarkably good plywood finish in modern blonde tints; available clear or in colors; preserves wood, allows grain to show; cheaper than paint or enamel; color card available.

(112) Pittsburgh Plate Glass Company: Exciting, informative, factual 32-page full-color brochure color dynamics, scientific utilization of energy in color to promote efficiency; authentic study.

(502) Stephenson Air Brush Paint Company: Folder new compound for insulation, acoustical treatment, anti-sweat protection, "Perma-Dri;" may be applied by brush, spray, bonds firmly to metal, wood, concrete, masonry, wallboard, plaster; can be tinted any color; good product with many uses; merits investigation.

(465) Wesco Waterpaints, Inc.: Well prepared four-color folder with color samples on Rocktite one-coat cement-base paint for stucco, cement, rough concrete, unglazed tile, etc.; comes powder to mix with water; ten excellent soft pastel colors; particularly well adapted to contemporary architecture.

### PANELS AND WALL TREATMENTS

(274) Douglas Fir Plywood Association: Data-packed architectural catalog Douglas Fir plywood; selection chart for grades, table of types, suggestions for uses, installations; every fact needed to properly use plywood panels for construction, exteriors, interiors; best source of information.

(275) Douglas Fir Plywood Association: Excellent 16-page brochure paneling suggestions for Douglas Fir Ply-

wood; how to panel for interiors of industrial, commercial residential structures; practical ideas well illustrated, explained; merits study.

• (118) Formica Insulation Company: Valuable brochure (12 pages, full color) Formica plastic panels for walls, counter tops, doors, wainscot, cabinet tops, etc.; no painting, spotting, burning; full information on types, colors, patterns; leading product of its kind.

(218-A) Gladding, McBean & Company: Detailed brochure (8 pages) Hermosa Tru-Joint wall, floor, drain-board tiles; wide range colors, shades; full suggested tile specifications, tables; suggested uses kitchens, baths, etc.

(42) Kawneer Company: Announcement Zourite, aluminum panel with tongue and groove joints; decorative, practical exterior, interior material; full technical, application data.

• (440) Laverne Originals: Contemporary wallpapers; bold primaries, sepias, pastels, muted tones; matte or baked plastic finish.

• (514) Marsh Wall Products, Inc.: Attractive new 1948 catalog complete information Marlite, plastic-coated wall board; shows uses, specifications; includes color chips; also contains information Marsh aluminum Preswood plastic moldings and new line Marsh bathroom accessories; good presentation of good products.

(349) James Kemble Mills: Information collection contemporary wallpapers; designs, by 15 leading contemporary artists; custom designs available; definitely worth investigation.

• (54) United States Plywood Corporation: Folder on Decorative Micarta, laminated plastic surface material; will not dent, chip, crack, break, splinter, warp, stain; easy to clean, never fades or need refinishing.

• (49) United States Plywood Corporation: Good 16-page handbook uses Weldwood, plywood, allied products for exterior, interior.

• (382) United Wallpaper, Inc.: Information Varlar stainproof wall covering, in price range good wallpapers; resists grease, oil, fingermarks, lipstick, crayons, vermin; restored soap and water; 90 patterns, designs by Dorothy Liebes.

• (476) Val-Porter Company: Brochure Acoustipulp plastic sound absorption acoustic plaster; applied same as any plaster, comes in most any color;

fire resistant, vermin proof, sanitary; about same cost and weight as ordinary plaster; used in CSHouse Number 20.

### PLUMBING FIXTURES, ACCESSORIES

• (515) Air Cushion Sales Company, Inc.: Folder new Air Cushion Arrestor to stop water hammer in plumbing pipes; separates air from water entering home system; low installation cost, no breaking into walls; reduces wear on washers, valves; simple answer to nagging problem.

• (169) American Radiator & Standard Sanitary Corporation: Brochure full color American-Standard plumbing fixtures; kitchen, bath, laundry.

(123) W. R. Ames Company: Folder new aluminum shower cabinet; rust-, corrosion-, leakproof; one-piece aluminum receptor; rough-in dimensions, installation data.

• (516) Beneke Corporation: Series two-color folder Beneke water closet covers; white, mahogany, oak for any size, shape bowl; simplicity of design; seamless kiln dried hardwood; full specifications available.

(503) Briggs Manufacturing Company: New Briggs 72-page catalog "F" illustrating Beautyware plumbing fixtures, brass supply fittings; one best lines, contemporary design; catalog gives guide specification writing, including roughing in dimensions; dimensional data for each fixture, permitting accurate floor planning.

(419) Crane Company: Information "pint-size" bathroom (6'x5') through use corner lavatory, small (42"x31"), low tub; tub has spacious corner seat; possible to get bathroom down to 3'6"x6'6".

• (477) Harvey Machine Company, Inc.: Brochure full information new line bath accessories in good contemporary design; clean, efficient, practical; used in CSHouse Number 18.

• (420) The Kawneer Company: Folder new shower doors, tub inclosures; doors have full length piano hinges riveted on, rubber seal; enclosures sliding or swinging; both made of extrusions of special aluminum alloy; precision engineered.

• (394) Kohler of Kohler: Excellent 4-color brochure presenting full line Kohler bath fixtures, fittings, kitchen sinks, boilers; good design; full technical data, including several new pieces; suggested bathroom plans.

### FILL IN COUPON TO OBTAIN MANUFACTURERS' LITERATURE

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and division THE GLAUBER BRASS MFG. CO. Kinsman, O.



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(421) The Perfix Company: Information one-piece stainless steel shower receptor; no seams, crevices; five standard sizes, custom sizes available; reasonably priced.

(133) Salter Manufacturing Company: New catalog detailing Salter-Glauber all brass plumbing fixtures; exceptionally clean design.

• (422) J. A. Zurn Manufacturing Company: Complete catalog, folders Zurn drains, interceptors, traps, wall fixture carriers, swimming pool equipment; emphasis on wall-hung toilets, basins; good source of information.

#### RADIOS

• (517) Altec Lansing Corporation: Information new, basically improved line general purpose speakers; improvements include reduction of crossover frequency to 1,000 cycles assuring low frequency cone operates as stiff piston and not "break up" operating range; greatly increases acoustic efficiency; one of best lines speakers available; all sizes.

(384) Magnavox Company: Detailed 16-page brochure Magnavox radio-phonograph, including three well designed contemporary cabinets; gives full specifications.

• (350) Motorola, Inc.: Information, brochures Motorola FM/AM radio-phonograph in cabinets of good contemporary design; shadow-silent record changer, automatic shut-off; push-button tuner; dark or blond; worth investigating.

• (518) Nielsen & Neilson: Information regarding installation of home television and custom radio sets in Southern California area; reasonable costs and completely qualified work; worth investigation; installed television CSHouse #18.

(385) Scott Radio Laboratories, Inc.: Good 16-page brochure new Scott radio-phonograph Series 800; gives full details of sets, shows several cabinets, including bleached mahogany contemporary.

• (351) Stromberg-Carlson Company: Brochure Futura Model (1121-M1-0) radio-phonograph combination; AM-FM, push-button control; connection for wire recording; one of best contemporary design cabinets.

• (532) Twentieth Century Design: Information one of best sources custom-built, limited production and built-in radio-phonographs of contemporary design; western manufacturer.

#### SASH, DOORS AND WINDOWS

(519) Aluminum Building Products Company: Information new type combination screen-storm door in aluminum; extruded hollow aluminum sections; screen, storm inserts immediately interchangeable; comes with aluminum frame in all sizes for quick installation; good product.

• (506) Casement Hardware Company: Bulletin well engineered Win-Dor integral hardware for jalousies of wood or glass; wood slats  $4\frac{1}{2}'' \times 5\frac{1}{8}''$ , glass slats  $4\frac{1}{2}'' \times 7\frac{1}{32}''$  to  $\frac{1}{4}''$ ; can handle openings up to  $4' \times 10'$ , worm gear operators; slats held in place without screws, nails; weather stripped; offers wide range contemporary design uses, either vertical or horizontal; good product.

(30) Ceco Steel Products Corporation: Data-loaded Pacific Coast catalog covering residence casements, package windows, projected windows and scores of correlated products, commercial and industrial as well as residential.

(520) Detroit Steel Products Company: New 8-page catalogue residential steel casement windows; liberally illustrated with architectural drawings; includes plans, perspectives of houses; a good working piece of literature.

(521) Druwhit Metal Products Company: Data, sketch packed brochure Druwhit metal windows, doors, both stock, custom built; nearly all types of metal windows, doors, including casement, sliding, pivot, store front windows; good source technical information.

• (416) J. Royden Estey & Sons: Folder Aluminex puttyless glazing skylights, single or double pitch; extruded aluminum roof glazing; makes long spans possible; full technical, installation data; illustrated.

(354) Fir Door Institute: Catalog new Tru-Fit Douglas Fir Doors; all types, including flush; factory fitted, scuff stripped, precision made; full specification, technical data.

(522) Gate City Sash & Door Company: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides sash; standard and special sizes; contemporary design.

• (507) Grant Pulley & Hardware Company: Folder new line Grant drapery, curtain hardware; inconspicuous, streamlined, durable; precision-made, won't bind or jam; made by company which manufactured top sliding door hangers for many years; good product, worth investigation.

• (141) Ingersoll Steel Division, Borg-Warner Corporation: Factual booklets KoolShade Sun Screen, "window insulation"; screen is series of miniature slats slanted to repel 90% sun heat; no painting; wind resistant, good visibility, ample light.

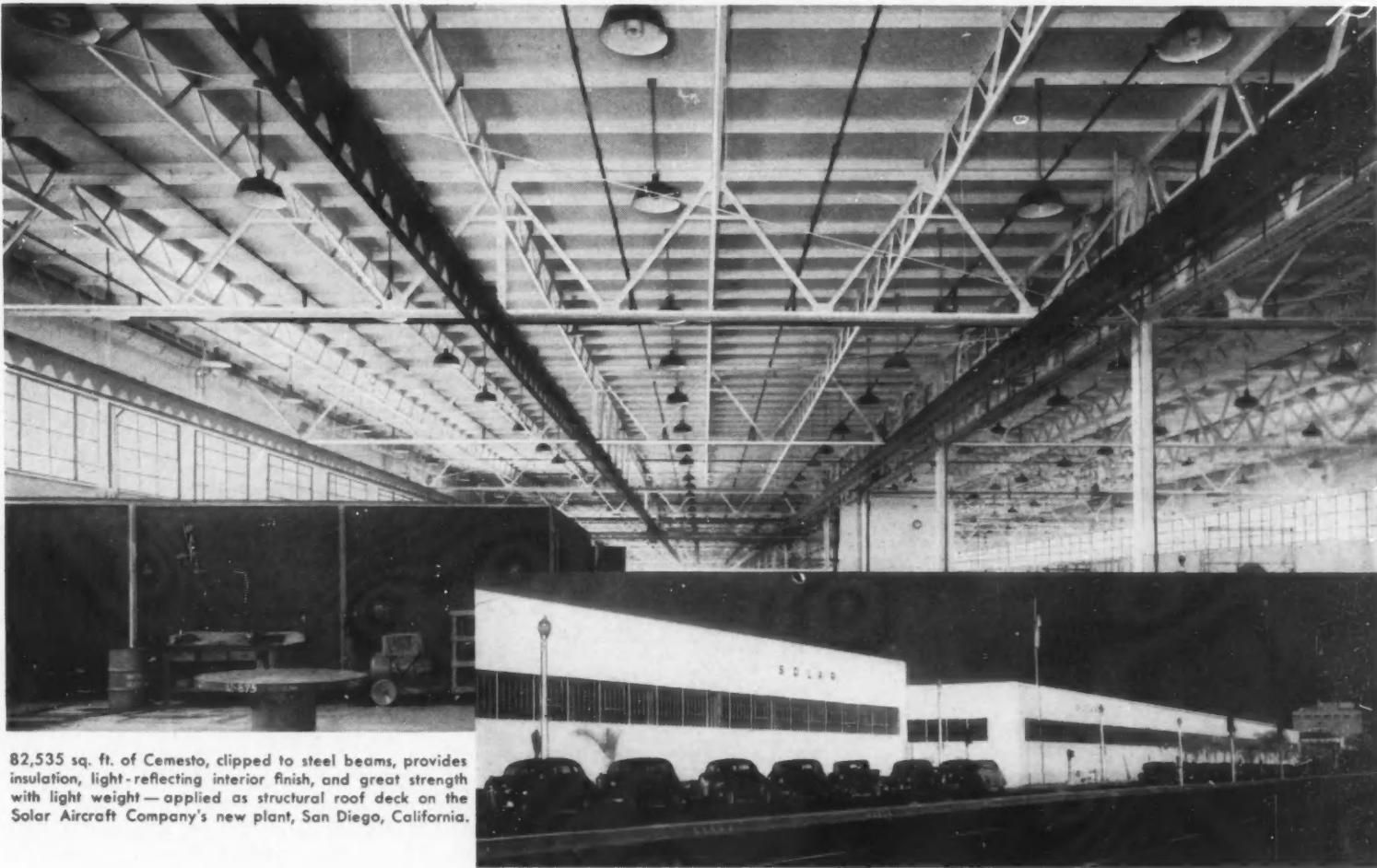
(32) Kawneer Company: Brochure on structural details of full vision, free standing, narrow line and standard line entrance doors, frames, trims.

• (424) Kirsch Company: New 32-page booklet "Smart Window Styling" illustrating 85 different window treatments; features Kirsch drapery hardware, venetian blinds.

(391) Pittsburgh Plate Glass Company: Booklet new metal door-frame assembly for use with Herculite glass doors; shows 12 available styles suitable practically any type business, commercial building; variable dimension tables, typical section views.

(144) Pittsburgh Plate Glass Company: Information folder Twindow, insulated glass; hermetically sealed air space between dual panes; reduces heating cost, permits larger windows.

• (355) Roddis of California: Brochure Roddis-craft solid core flush veneer doors; waterproof construction; one of best lines of flush doors, worth investigation; brochure gives all technical, installation data.



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- (406) Super-Vent Company: Brochure contemporary Super-Vent awning type window that is cleaned from inside; permits draft-free ventilation; screens on inside as well as storm windows if needed; from 2' 10 1/2" x 2' 2 1/2" to 5' 7 1/2" x 7' 5 1/2"; these windows merit investigation.

- (356) West Coast Screen Company: Brochure Hollywood Junior combination screen, metal sash door; provides ventilating screen door, sash door, permanent outside door all in one.

- (529) E. K. Wood Lumber Company: Full information several of best lines of sash, doors; includes Drawlite metal doors, windows, Super-Vent awning type windows, Harvey sliding door hardware; Win-Dor integral hardware for jalousies; Schundler Fesco Board roof insulation, Grand Rapids Invisible sash balance, Woodlife wood preservatives, Truscon residential steel windows, Timm aluminum windows, Rylock tension window screens, and Dictator combination screen and storm doors.

#### SPECIALTIES

- (508) Colart Cement Tile Company, Inc.: Folder interesting Colart cement tile; available in any color to specification; colorfast, lime-proof, waterproof, acid-resistant, long wearing; any size, shape; inside and outside uses; lends itself well to contemporary design; definitely worth investigation.

- (357) Colonial Shops: Information contemporary fireplace fittings; stock, custom; good workmanship, service; everything for fireplace.

- (466) Copper & Brass Research Association: New and extensive bulletin decorative uses of copper and brass; illustrates describes interesting applications; probably best source of information; worth study, file space.

- (219-B) W. P. Fuller & Company: Exceptionally good 16-page color brochure shower and tub enclosures; standard shower doors, sand carved doors; illustrates many kinds obscure glasses; swinging or sliding doors; full details; specifications.

- (7) Libbey-Owens-Ford Glass Company: Data brochure for architects glass and its uses; carries specifying tables; 24 pages.

- (51) Libbey-Owens-Ford Glass Company: Full color brochure, 12 pages, Vitrolite glass facing; section on modern baths, kitchens; commercial applications well illustrated.

- (378) Lumite Division, Chicopee Manufacturing Corporation: Samples, brochures Lumite plastic insect screen cloth; remarkable improvement in screen cloths; no wear, can't bulge, no paint, easy to clean; comes in colors.

- (523) Marble Institute of America: Brochures, information uses of marble for homes; includes suggestions for floors, stairs, fireplaces, counter tops, shower stalls, flagging in gardens, and many others; worthwhile information.

- (467) Master Metal Strip Service: Information well engineered, fabricated weatherstripping sections, thresholds; also remarkable No-Draft sash balance; latter eliminates pulleys, weights; prevents air, dust leakage; permits greater area of window space, fingertip control of windows; products merit investigation.

- (534) Minneapolis-Honeywell Regulator Company: Information new "plug-in" clock thermostat that

can be installed by householder in less than five minutes; replaces manual thermostats, can be used all types automatic heating plants; automatically changes temperature at predetermined times; good product well worth investigating.

- (524) NuTone, Inc.: Attractive brochures probably best line contemporary door and door-clock chimes, exclusively merit specified in all CS Houses; single to eight note chimes, self-contained or with brass tubes; worth investigating.

- (360) Pacific Telephone & Telegraph Company: Information for architects, builders on telephone installations; features built-in telephones; definitely should be in all files.

- (396) Rohloff & Company: Folder Kemiko permanent concrete stain; penetrates to full depth of pores; 12 natural colors; guaranteed not to crack, peel; will not fade; ideal for exposed concrete slab floors, eliminates need of coverings; can be used inside, outside; folder gives color chart, application data; applied to concrete floors of any age.

- (441) Tropicraft: Folder woven wood screens, 1/2" slats, 6' high by 7' long; natural finish or solors; also 2" slats and smaller overall dimensions; good for screens, shades, draw drapes, etc.; best contemporary treatment.

- (525) Western Pine Supply Company: Attractive new catalogue Ponderosa pine moulding patterns available in Northern California; company one of largest wholesale distributors Ponderosa pine mouldings.

#### STRUCTURAL BUILDING MATERIALS

- (24) Ceco Steel Products Corporation—Technical brochure, 24 pages, on Ceco open web steel joists, giving construction details, standard specifications, steel joist loading tables. Also explains the use of Ceco open web joists used as purlins with necessary technical tables.

- (41) Celotex Corporation—Review of all Celotex home building materials with full application data. Products include sheathing, insulation lath, interior finish, siding, anchor lath, plasters, wallboards, rock wool, roofing, hard boards and Cemesto.

- (455) Pacific Coast Aggregates, Inc.: Information, folders variety of building materials distributed Northern California; includes acoustical, concrete, insulating, masonry, plaster materials, paints, precast units, wallboards; good source of supply.

- (479) Permanente Cement Company: Booklet on "Cement Types and Uses" based on Permanente High Early Strength Portland Cement; conforms to ASTM specifications C-150 Type III and Federal specifications SS-C-192 Type III; especially good for rush jobs; well worth study; good data source.

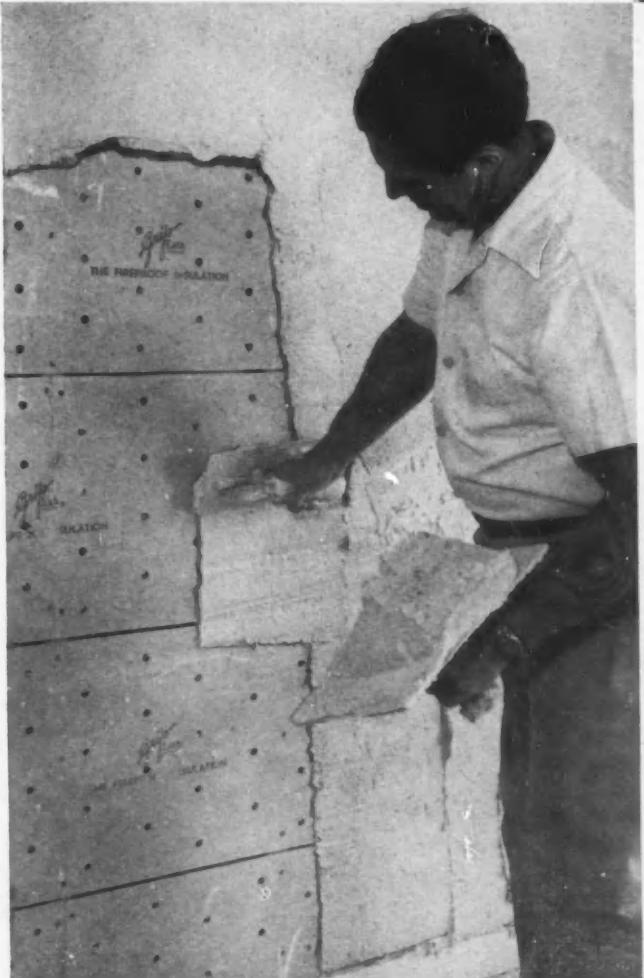
- (531) Permanente Metals Company: Detailed information new types aluminum roofing, siding for residential construction, include full color photographs of applications, full data and illustrative material on installation; remarkable saving in handling, erection, nails, paint, elimination of waste; well worth study, file space.

- (160) Pittsburgh Corning Corporation: Brochure (20 pages) PC glass blocks; illustrates typical installations; techni-



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cal, installation, performance data; lists types, accessories available; layout tables for glass block panels based on modular coordination.

(456) Stained Shingle & Shake Association: Informative material use and advantages stained shingles and shakes; can be effectively used in contemporary design; provide interesting colors, textures.

(397) Timber Structures, Inc.: Folder "Engineering in Wood" on glued laminated structural members; provide "moulded" load-bearing components to fit architectural lines, greater slenderness, curvature, taper; structural forms virtually limited only by integrity of designer; specification data.

• (298) Wailes-Bageman, Inc.: Booklet (8 pages) Wall-Bloc building blocks designed for 4" modular system; mass-produced of light weight aggregate; weight 40% less than concrete blocks; home or commercial use; full details.

### ON CORRELATING SCULPTURE WITH ARCHITECTURE *continued from page 28*

During the informal session after the lecture, the students in the audience put forward several challenging questions on the problem of collaboration and also regarding the technique of sculpture. The drawings shown here are to supplement the answers to the following questions:

A typical question was whether a sculptor can design his forms arbitrarily through the medium of sketches without first taking recourse to a three dimensional model in clay or some other material in order to better perceive the potential planes and volumes. The answer to this concerns the matter of freedom of expression. Every artist has his own manner of working which is best for him. A two dimensional sketch on paper can imply the material which the sculpture will assume. If an artistic con-

(163) West Coast Stained Shingle Company: Full color folder Olympic pre-stained sidewalls; roofs; red cedar shingles, vertical grain; color, specification charts; also data shingle stains.

### WALL COVERINGS

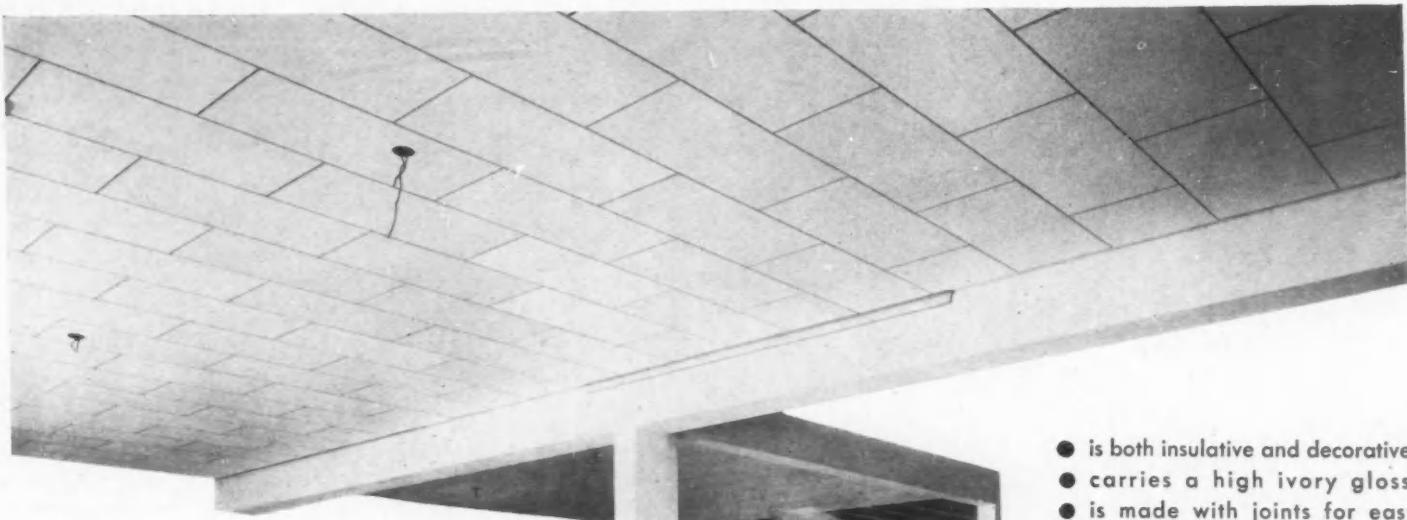
(530) Imperial Paper & Color Corporation: Good 24-page Color Harmonizer booklet explaining in detail how to obtain room color harmony; contains eight color harmonizing charts with full instructions for effective use; one of best sources of information; requires 25 cents in stamps to obtain copy.

• (468) The Pantasote Company: Brochures in color remarkably practical new wallcovering called Lifewall; comes in rolls, applies with special cement; is vinyl resin, will not crack or peel; is abrasion, fade resistant; impervious to all ordinary stains; wide range or plain colors; this product merits appraisal.

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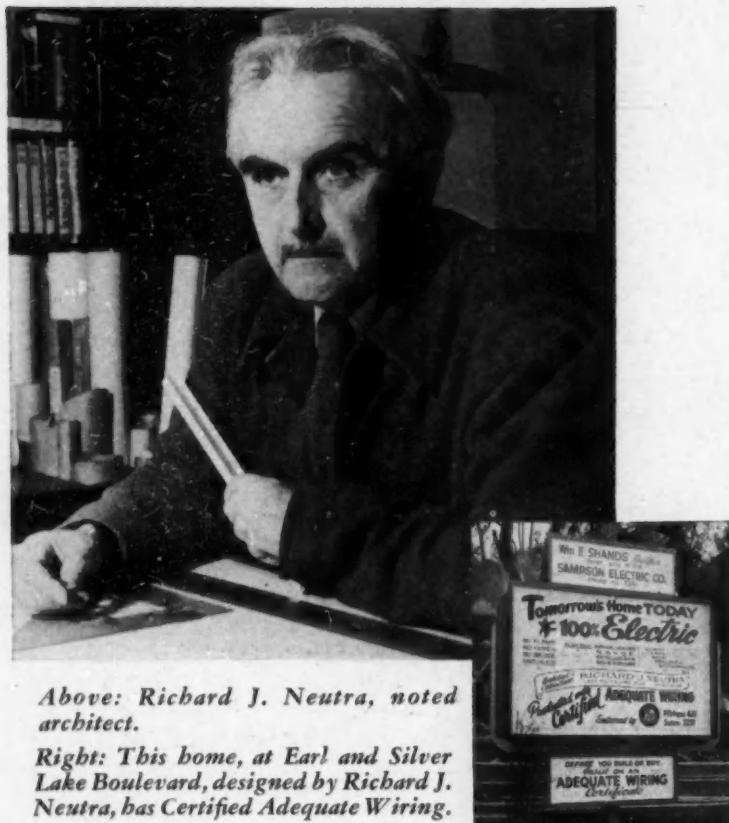
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## ARTS & ARCHITECTURE

ception is clear, the problems of scale and of honesty to materials will most likely be solved. Every pencil line will be sensitive to the limitations imposed by a natural feeling and love for materials, assuming that this feeling is based on past experience in working out problems. By this I mean that in the numerous sketches required in evolving a sculpture-idea, those indicating a fluid material such as plaster will naturally differ in character from those based on wood or stone. Cannot the sculptor be as arbitrary in his planning as an architect in dealing with things potentially three dimensional? The sketch is the artist's intimate means for fixing his intuitional ideas, the flow of which cannot always be controlled or anticipated. Scale models, of course, are essential to help develop ideas. There are, no doubt, excellent sculptors who rarely use pencil and paper, but prefer to attack directly clay, wood or stone. In this case, the concept is fixed in mind and referred to when necessary. I personally think it safer to preserve an idea on paper, considering dangerous distractions which may cause the escape of an image during the period between thinking and execution.

Another question: "If a structural member of a building is carved or in any way resembles decoration, is this not a violation of modern architectural practice which demands a purity of purpose for each element?" My answer to this is "no," provided that the introduction of forms other than those of functional nature add to the spiritual content of the architecture or are otherwise well integrated into the general structure, as in the architecture of Frank Lloyd Wright. And from a different approach, since even exponents of functional architecture so often feel it necessary to add free sculptural form in or around their buildings, we cannot overlook the human desire for art which expresses something beyond the material plane of existence. This is not to condone the empty, over-heroic "war-memorial" sculptures which have populated parks and public buildings since the Victorian days. Instead, what we require is a plastic art which will be a visual equivalent to the teachings spoken by the sages and poets of the world. In these teachings are embodied the message which transcends the sects and dogmas which obscure creative work today.

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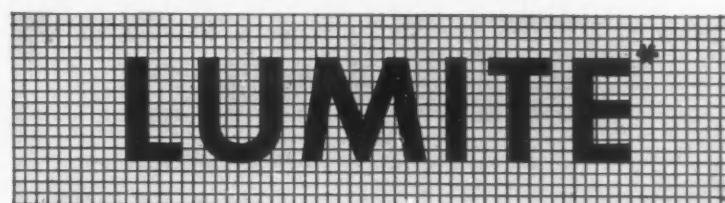
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This question leads naturally to the next: "Should sculpture express some philosophic teaching in its form or, on the other hand, be concerned only with visually exciting shapes to contrast with the architecture or to relate in some beautiful way to the landscape around it?" Well, the completely ideal sculpture should contain both qualities just as in ancient Egyptian buildings where the sculpture is an organic and symbolic projection of the architecture. However, without the impulse to investigate the spiritual, our art cannot reflect those qualities we admire in ancient art. Since these matters are not understood by the materialistic element in our culture, it is natural that physical beauty alone is worshipped out of proportion to its importance. It can be said, however, that behind much of the visually handsome art of today there is reflected an unconscious or partial grasp of metaphysics. Proof of a striving for an ultimate goal is evident in the many artistic sojourns into realms of psychical and intuitional experience, especially by painters. I am unable to add to what others have said so well and so often about the truths behind this urge to express the intangible. All I can do is repeat the question and leave it open to those interested in its ramifications.

Another question: "Since the architect should have the final word on the total design of a structure, does it not follow that he himself should create the sculpture, paintings and other specialties as well as the architecture?" The answer is "yes," if he could do it. Frank Lloyd Wright, whose name I must again refer to, has attempted this for lack of securing art which he felt suitable as additions to his buildings. Exceptions were: the use of oriental art which seemed to work well, or natural forms, such as rocks or parts of trees. However, since designing a building is so complex a problem in itself, it is extremely difficult to produce large scale architecture single-handed. Collaboration of sympathetic minds should be the answer.

There were more student-questions at the meeting that night, but these will serve as proof of the interest shown in the subject. Thought and speculation about collaboration in general is becoming more widespread, and eventually the artist may be able to reject isolation completely in order to join his colleagues in art projects of the future.

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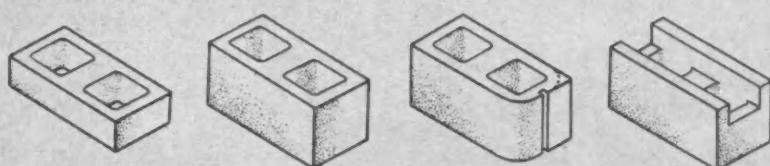
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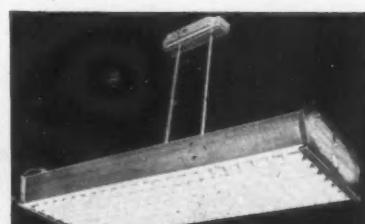
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THE CASE STUDY HOUSE  
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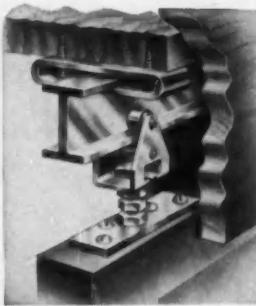
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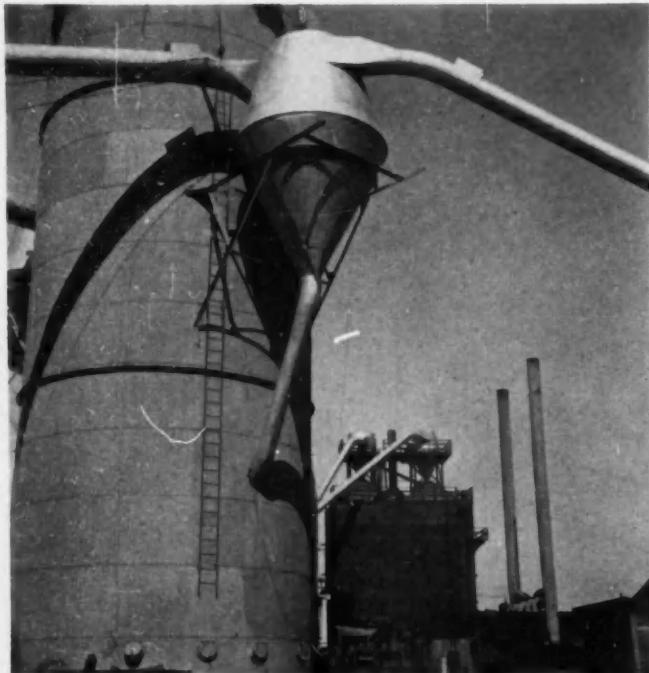
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**ERIC MENDELSON**  
continued from page 37

be objective—emanates from the field of human endeavor which lives on constructive principles, rests on sure foundations, expresses its principles in visible forms, and aims at creative unity.

When in 1851—a hundred years ago—the young Queen Victoria of England returned from the inauguration of the Crystal Palace in London—housing the first industrial exhibition, she wrote to her uncle the then King Leopold of Belgium: "This is the beginning of a new world." Because the Crystal Palace—with the sudden stroke of genius—encompassed every new building material and every new device of building technique known to us today: Steel (then iron, to be correct) and glass—both composite, artificially-made materials; lightness of construction; building economy through prefabrication and modular design; inside and outside—an architectural unity. This great event had revolutionary consequences.

When Rome was rich and saturated and its buildings had succumbed to ornamental fineries, it called the first hieratic products of Medieval Architecture "barbaric, without common sense, an attack against the existent order of things." Exactly as the enlightened members of the French Academy condemned the 1,000 ft. high Eiffel Tower of the Paris Exhibition of 1883.

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tural principles, we must look to the great structures our time has produced. As our time is based on commerce and lives on industrial production, we must look at the great industrial and all buildings related to them, in order to distinguish between the old and the new. Factories in steel, grain elevators in re-inforced concrete, market halls and airports, our great dams and bridges, tools and machines, our motor cars and airplanes. We must look at all the thousands of things which we produce when we produce them in accordance with their material substance, their technical function, their pure form.

Wherever exterior forms express their interior structure, wherever a building's usage is expressed in adequate architectural formations—there and there only we may expect good i.e. timely buildings. Where usage, structure, and architectural expression coalesce to a building form which you can't take away or change a single part without destroying the whole, where scientific facts and creative vision combine to an organic whole, an unbreakable pattern—there is art, the great art of architecture.

Where the finished building strikes you as a flower which didn't exist before in the garden of architecture, where the creator's original mind and specific handwriting are clearly visible—there and there only is a great personality, there a great architect has left his imprint for everybody to see, the literate and illiterate, the young and the old. As the genuine always appears great even to the smallest mind.

To educate our youth and fellowmen to see and find out for themselves, is the foremost duty of the art teacher. But—to be able to educate our generation to this end, the teacher must explore the new building materials and constructions of our time, learn to analyze the actual facts of each building project, integrate all facts to an indisputable esthetic judgment.

The facts of building, however, are only part of the facts of life. Life means our life, time means our time, we write the history of our age. That is to say that we must know the whole extent of the conditions we live under, must know the principles of our time's total knowledge: technique, science, politics, economics, artistic and philosophical trends; principles, not details! We must make a total survey of our century, acquire a total conception of life,

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develop a philosophy of our own. When our life is ruled by principles and not guided by daily events, details are easy to learn. Our days are long, our nights should be short. There is so much to learn, so much to know, so much to give to the mind of the young who are entrusted to us. Then we won't mistake a neon sign for a new comet, a streamlined vehicle for Appollo's chariot. Then, we will admire the open and flexible plan of our best contemporary residences, our spacious and well-lighted new schools, the human touch of our new hospitals—and damn! the old-time dungeons, the pomposity of our official buildings as much as our slums, our obsolete cities, jerry-built suburbs and our devastated countryside. Terrified by this desecration of our beautiful land, we will the more welcome the great parkways, the new lake fronts, the rehabilitation projects and master plans of our cities to come—the dignified future of a free and noble America. We might even venture to envisage our age reaching the same height, the human glory, the spiritual unity that made great the great civilizations before us. A Democracy where ability and ideas freely compete with each other and where the wisest men rule our land.

Architecture in a changing world is but one of its vital expressions. It is up to us, to each of us to change this world.

### SMALL CITY HOUSE continued from page 42

exposure. The all purpose area serves for study, sewing, and play on rainy days. Sliding doors are provided to close off the area when privacy is needed.

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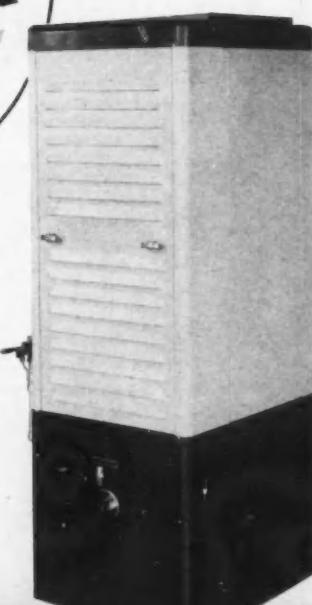


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